In Public domain. Digitization Muthulakshmi Research Academy

Tattvabodha

Volume VIII

Editor

Pratapanand Jha

राष्ट्रीय पाण्डुलिपि मिशन
National Mission for Manuscripts

In Public domain. Digitization Muthulakshmi Research Academy

The National Mission for Manuscripts was established in February 2003 by the Ministry of Culture, Government of India with the purpose of locating, documenting, preserving and disseminating the knowledge content of India's handwritten manuscripts. India is said to be the largest repository of handwritten knowledge documents in the world. While looking ahead to reconnect with the knowledge of the Past, the Mission is in the process of trying to re-contextualize the knowledge contained in manuscripts for the present and the future generations.

The Mission organises a monthly lecture series titled "Tattvabodha", in Delhi and other academic centres all over the country. Tattvabodha has established itself as a forum for intellectual discourse, debate and discussion where eminent scholars represent different aspects of India's knowledge systems and interact with highly receptive audiences.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

Tattvabodha

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

Tattvabodha

Essays from the Lecture Series of the National Mission for Manuscripts

Volume VIII

Editor

Pratapanand Jha

राष्ट्रीय पाण्डुलिपि मिशन
॥ विज्ञानमुपास्व ॥
National Mission for Manuscripts

Dev Publishers & Distributors

In Public domain. Digitization Muthulakshmi Research Academy

Published by:
National Mission for Manuscripts
IGNCA
Janpath Building, Near Western Court
New Delhi 110 001
E-mail: directornamami@nic.in
Website: www.namami.nic.in

and Co-published by:
Dev Publishers & Distributors
2nd Floor, Prakash Deep,
22, Delhi Medical Association Road,
Darya Ganj, New Delhi - 110002
Phone: 91 11 43572647
Email: info@devbooks.co.in
Website: www.devbooks.co.in

ISBN 978-81-904029-4-3 (series)
ISBN 978-93-80829-87-6 (vol. VIII)
First published 2022
© 2022, National Mission for Manuscripts

All rights reserved including those of translation into other languages. No part of this book may be reproduced, stored in a retrieval system, or transmitted in any form, or by any means, electronic, mechanical, photocopying, recording or otherwise, without the written permission of the publisher.

In Public domain. Digitization Muthulakshmi Research Academy

Contents

Key to Transliteration vi
Foreword vii

1. *Vijñaptipatras*: A Socio-Historical Portrait of Western India 1
   Sweta Prajapati
   (This article is followed by 36 colour illustrations)
2. Vipassanā Meditation: The Greatest Gift of the Buddha to Humanity 91
   Ravindra Panth
3. Science in Upaniṣads 101
   V. Ramakalyani
4. Scientific Concepts in the Ancient Indian Scriptures 119
   Shankar Gopal Nene
5. Tracing the Trail on Indo-Tajik Relations Through the Lenses of Culture 131
   Nandini Bhattacharya
6. Mokṣa and Its Means in Śaivasiddhānta 151
   T. Ganesan
7. An Outline of the Vaiśeṣika Darśana 169
   K.E. Madhusudanan
8. An Introduction to Siddhantic (Astronomical) Texts 179
   Somenath Chatterjee
9. काशी से प्राप्त चित्रित पाण्डूलिपियाँ 203
   प्रेम कुमारी श्रीवास्तव
10. पाण्डुलिपियों का महत्व एवं उनकी लोकोपकारिता 213
    भगवत्शरण शुक्ल

Contributors 227

In Public domain. Digitization Muthulakshmi Research Academy

Key to Transliteration

VOWELS

अ a	आ ā	इ i	ई ī	उ u	ऊ ū
(but)	(palm)	(it)	(beet)	(put)	(pool)
ऋ* ṛ	ॠ* ṝ	लृ* ḷ	ए e	ऐ ai	ओ o
			(play)	(air)	(toe)
	औ au				
	(loud)				

CONSONANTS

Guttural	क ka	ख kha	ग ga	घ gha	ङ ṅa
	(skate)	(blockhead)	(gate)	(ghost)	(sing)
Palatal	च ca	छ cha	ज ja	झ jha	ञ ña
	(chunk)	(catchhim)	(john)	(hedgehog)	(bunch)
Cerebral	ट ṭa	ठ ṭha	ड/ड़ ḍa	ढ/ढ़ ḍha	ण ṇa
	(start)	(anthill)	(dart)	(godhead)	
Dental	त ta	थ tha	द da	ध dha	न na
	(path)	(thunder)	(that)	(breathe)	(numb)
Labial	प pa	फ pha	ब ba	भ bha	म ma
	(spin)	(philosophy)	(bin)	(abhor)	(much)
Semi-vowels	य ya	र ra	ल la	ळ* ḷ	व va
	(young)	(drama)	(luck)		(vile)
Sibilants	श śa	ष ṣa	स sa	ह ha	
	(shove)	(bushel)	(so)	(hum)	

अं (—) ṁ or ṃ *amusūra* like *saṁskṛti/or soṃskṛti*

अः *visarga= ḥ*

ऽ *Avagraha* indicate elision of short vowel *a,* has no phonetic value.

*No exact English equivalents for these letters.

In Public domain. Digitization Muthulakshmi Research Academy

Foreword

India has immense treasure of millions of manuscripts in several languages and several scripts all over the Country. One of the main objectives of the National Mission for Manuscripts (NMM) is to explore, encompass and understand the wealth of information contained in these manuscripts. In order to disseminate the knowledge content of the ancient manuscripts, the Mission organizes Seminars and Lectures. Tattvabodha lecture series is one of such outreach programme of the Mission, which provides an interface among Experts and Scholars as well as academically inclined general listeners. Because of the pandemic situation, last one and a half year, the Mission was compelled to follow the New Normal and organized virtual Tattvabodha lectures on last Sunday of each month. The present publication, the eighth volume of Tattvabodha series comprises ten such Tattvabodha lectures covering variety of areas of Indian Knowledge System.

Vijñaptipatras, the long and illustrated scrolls of invitation have perpetuated and glorified the exclusive tradition of sending invitations regarding the visit of Jain Muni(s) in the Jain Cultural tradition starting from the later part of the fourteenth Century and extended upto eighteenth Century. Dr. Sweta Prajapati, in her paper, has depicted a socio-historical portrait of Western India through the vivid description of some *Vijñaptipatras* which are preserved at Oriental Institute, Vadodara. Prof. Ravindra Panth, in his presentation, has highlighted the techniques and benefits of practicing Vipassanā meditation in order to attain the ultimate goal of life. Dr. V. Ramakalyani in her 'Science in Upanishads' brings out how Upanishads not only discuss about pañcakośas etc. in

In Public domain. Digitization Muthulakshmi Research Academy

Brahmavijñānam, but also the topics like five elements, creation of the World, nature, water, seasons, living beings, parts of the body, progeny, animals, plants, gaṇita, metals, earth, energies, light and quantum physics in *Lokavijñānam*. Dr. Shankar Gopal Nene in his Article "Some Scientific Concepts in Ancient Indian Scriptures" describes various concepts of modern physics and compares them with similar concepts in the ancient Indian scriptures in general and Vaiśeṣika śāstra in particular.

All the Indian philosophical systems consider liberation (*mokṣa*), as the highest goal of human life. The *Śaivasiddhānta*, one of the earliest religio-philosophical systems that is based on the *Śaivāgamas*, deals elaborately with this concept. Dr. Ganeshan, in his paper, highlights some important aspects of the concept of the mokṣa as propounded in the *Śaivasiddhānta* texts and its historical developments spanning more than a millennium as well as the means to attain that goal. Dr. K.E. Madhusudanan, in his article, started with the basic concept of Vaiśeṣika philosophy and then moves on to how Vaiśeṣika formed the foundation of ancient applied sciences such as Āyurveda, śilpaśāstra and most fundamental entities of the physical World such as Matter, Energy, Space and Time. Dr. Nandini Bhattacharya has done an extensive research on Tajik Culture of Pre-Soviet, Soviet and Post-Soviet genre. Her special interest lies in nationality's question and identity politics. Astronomy, the Science of heavens, had received due importance in society from Vedic age. Sri Somenath Chatterjee, in his paper, tries to draw an outline of Indian astronomy of classic age, i.e. from Āryabhaṭ to Bhāskarācārya while touching upon the astronomical thoughts of Vedic age. The article of Dr. Prem Kumari Srivastava, is the outcome of her findings of the illustrated manuscripts in Kashi, Varanasi, which are kept in Temples, religious as well as Academic Institutions or in private collections. Prof. Bhagavat Sharan Shukla, in simple language has highlighted the glorious tradition of ancient manuscripts and their practicality and usefulness in present day life.

In Public domain. Digitization Muthulakshmi Research Academy

I do hope this publication comprising diverse topics will be useful and interesting to the researchers as well as readers in general. My sincere thanks goes to the scholars for their contributions through virtual presentations. It would not be out of place to mention that the opinions expressed by the individual scholars in their respective papers are their own and it would be best to contact the authors themselves in case of any clarification needed.

Prof. Pratapanand Jha
Director
National Mission for Manuscripts

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

1

Vijñaptipatras: A Socio-Historical Portrait of Western India

(with special reference to four *Vijñaptipatras* preserved at Oriental Institute, Vadodara)

Sweta Prajapati

Introduction

Manuscripts are the priceless legacy of India's historical, cultural and spiritual heritage created and treasured by our ancestral teachers '*Gurus*' for the posterity as a perpetual source of inspiration and enlightenment. Miniature Jain Paintings executed as illustrations in Manuscripts have been invaluable source material in unraveling the historical developments in medieval Gujarat and Rajasthan.

Between the 9th and 11th centuries, Jainism flourished in Western India. In the medieval period starting around the 12th century, Gujarat style of painting extended to regions in present Maharashtra and Rajasthan. It was the region where Jainism finally established a stronghold, dictating artistic trends in religious and secular spheres. Jain Art of painting has later on reached to many nearby countries like Nepal, Tibet etc. and they stamped the style as their original. Moti Chanda regarding the Nepal style of painting on scroll, says[1] "The tradition of this early school of Nepal imported from India

In Public domain. Digitization Muthulakshmi Research Academy

continued till the end of the 17^{th} century when a mixed Rajput-Mughal style was introduced in Nepal. This new style seems to have flourished in the 18^{th} century."

Tradition of copying the texts and donating them – *Śāstradāna*, was in vogue in Jainism. Between the two main sects, *Śvetāmbaras* were more prolific in commissioning Manuscripts, though *Digambaras* have also contributed amply to miniature art in India. Besides the Manuscripts and their covers the pictorial treasure of medieval Gujarat contains a few portraits, letters of apology (*Kṣamāpaṇapatra*), instruction (*Sūcanāpatra*) and request (*Vijñaptipatra*). The *Kṣamāpaṇapatra* or letter of apology are heavily decorated scrolls presented by the laity to their *Gurus* or religious guides at the end of an eight day festival of fast. Forgiveness for all wrong deeds in the past year become the main part of the *Kṣamāpaṇapatra*, instructions by the preceptor to their followers become the main part of the *Sūcanāpatra* and the request to invite the *guru* to spend the forthcoming monsoon with them become the main part of the *Vijñaptipatra*. The majority of scrolls were stored in the treasure houses of Jain temple libraries, *bhaṇḍāras* of Gujarat and Rajasthan especially in Patan, Cambay and Jaisalmer which were built and maintained by the Jain community.

Reviewing the book *Ancient Vijñaptipatras* of Hirananda Sastri, Alfred Master[2] opines that Dr. Sastri has failed in his second aim (i.e. to place before scholars the specimens he has reproduced with the hope that they might take them up for their detailed investigation). But it is certain that Dr. Sastri's efforts will not go futile as his book will inspire the scholars for detailed investigation.

Due to strong academic culture of Jains a huge number of Manuscripts were copied and supplied to various centres of learning. Among the two main sects of Jain religion, *Digambara* and *Śvetāmbara*, later were more prolific in commissioning Manu-scripts. However, *Digambaras* have also contributed amply to

In Public domain. Digitization Muthulakshmi Research Academy

miniature art in India. Besides the paintings on various Manuscript-covers (*pāṭhu*) the pictorial treasure of medieval Gujarat contains a few portraits of *Sarvalokadarśana, Bhūlokadarśana, Jambudvīpa, Vidyāyantras* and beautiful request letter (*Vijñaptipatra*).

The Structure of *Vijñaptipatra*

Vijñaptipatra, the long and illustrated scroll of invitation is one of the most significant contributions of *Śvetāmbara* Jainas. As fine pieces of art and materials for the writing of social history, these are of paramount importance. *Vijñaptipatras* have perpetuated and glorified the exclusive tradition of sending invitations in the Jain Cultural tradition. This tradition can be traced back to the later part of the 14th century and extends up to 17th-18th century. *Vijñaptipatras* are valuable source for the social history of Jain community. *Vijñapti* means a respectful statement or communication, a request, an entreaty and *patra* means, in true sense writing material on which it is written (like *hasta-prata*). Thus *Vijñaptipatra* means a letter of request. *Vijñaptipatras* are the letters sent to Jain monks by a community, inviting the spiritual leaders to spend the monsoon (*cāturmāsa*) in their hospitality and participate in religious ceremonies and deliver public discourses. *Vijñaptipatras* are unique "letter of request". The scrolls are long and narrow and varied in size. They were first prepared on separate pieces of paper, painted with opaque water colours and then pasted on a narrow length of cloth. Scrolls are generally finished with floral border. These scrolls sent to the monks were scribed in scholarly Sanskrit or Prakrit and were often a harmonized blend of prose and verse. Moreover the *Vijñaptipatras* of the later period were also scribed in regional languages such as – Rajasthani, Gujarati.

The letters normally illustrated the fourteen dreams of mother of Mahāvīra[3] and *Aṣṭaṁangalas*, the eight auspicious symbols of Mahāvīra. Rajput-Mughal style of painting is observed in majority of the *Vijñaptipatras*. We can presume that there may be some

In Public domain. Digitization Muthulakshmi Research Academy

group of people, who accompany the *Yatis* for academic help like copying the text and preparing paintings in accordance with the texts.

B.L. Nahata comments on the historical origin and evolution of the *Vijñaptipatras* as [4]: 'the tradition took a spurt and scrolls were written in several verse forms, notably *dūtakāvya, khaṇḍakāvya, padapūrtikāvya* and the stream continued till the 18th century, when Sanskrit was replaced by local vernaculars."

The scrolls scripted during 14-16th centuries are more textual than illustrative. The practice of illustrating the scrolls seems to have started in the 17th century. The scrolls of 17th century are countable and rare to the extent of becoming extinct. The scrolls scripted in the 18th century can still be traced in the private individual preserves or even in Manuscript Libraries and Jain *Bhāṇḍāras*.

Many *Vijñaptipatras* are preserved in the Jain *Bhāṇḍāras*, Manuscript Libraries as well as private collection. Since Jainism mainly spread over Gujarat and Rajasthan, these two states of Western India have become the homes of Jain paintings. The Oriental Institute, Vadodara, is one of the best and richest Manuscripts Repositories across the world containing around 7000 Jain Manuscripts. The Institute has a compendium of illustrated, rare and precious Manuscripts belonging to different historical time periods acquired from various parts of India and now the collection has reached to more than 30,000. Among these, the *Vijñaptipatras* hold a very pertinent position for the visitors.

Four *Vijñaptipatras* viz., Dungarapur-*Vijñaptipatra*, Vadodara-*Vijñaptipatra*, Gondal-*Vijñaptipatra* and Jaisalmer-*Vijñaptipatra* hold prime importance for their exclusively unique features.

1. Dungarpur *Vijñaptipatra*

Dungarpur, the majestic 'city of hills' dates back to 1282 A.D. It is situated in the southernmost part of Rajasthan. It is 150 km. in south of Udaipur and 75 miles away from Talod station of Gujarat. Once Dungarpur has remained one of the main centres

In Public domain. Digitization Muthulakshmi Research Academy

for Jain religion. There are 55 Jain temples. Dungarpur is knowm as *Vagad* means a forest, *Giripura* or *Girinagara* due to many hills in this area.

According to Dungarpur Gazeteers, Dungarpur state lying in the southern part of Rajasthan formed part of the territory known to ancient history as Bagar or Vagad with Vatpadrak, present Vadodara (in Rajasthan)as its capaital.[5] The king Shiv Singh (*Vikram samvat* 1787-1842), whose name has been referred in this epistle ascended the throne in 1730 A.D. and ruled for 55 years. He was a statesman, learned in Sanskrit and a generous ruler. In Dungurpur he brought many changes, repaired many buildings and built new buildings and temples. *Sivasahigokhale* or *Jarokhe* became very famous due to its architectural beauty, which is evidently clear in the illustrations of this *Vijñaptipatra*.

Spread of Jainism in Dungarpur

In one instance alone in 1460-91 A.D. thousands of new images of Jain deities were made and distributed to Jain temples all over India. Art of calligraphy, miniature painting and music were also developed by the Jainas and number of big libraries were maintained in different places where Manuscripts of new and old works were prepared and copied in Dungarpur on a large scale.[6] The regional survey of Dungarpur and Banswara districts indicates that the bulk of contribution to Sanskrit literature was made by Jains and Brahmins from Vagad.[7]

There are one *Upāśraya*, five *Dharmaśālās* and four *Jinālayas*. There are fifty two *Jinālayas* in a line built by Salasah. The idol of Sri Parsvanath is 1.5 feet long. The idol of Mahavir is 2 feet tall and black in colour, in Manekchawk there is a huge idol of metal, 72 of stones, 33 of metals. Idol of Santinath is 1.5 feet tall and white in colour.[8]

Referring to Vagad *Saṇgh* Dr. Nigam said "The Mulasangha, Lada-vagada *sangh* (kasthasangh), Mathurasangh, *Tapāgaccha*, Kharataragaccha, Bhattarakasampradaya, Punnatasangha etc. have remained sufficiently active till many centuries."[9]

In Public domain. Digitization Muthulakshmi Research Academy

Gurugauravaratnākara kavya says that Salha, the chief minister of Somdas renovated the temple of Parsvanath. Perhaps the same temple with same idol is illustrated in the present *Vijñaptipatra* of Dungarpur. It is said that the Bhattārakas of Mulasangh and Kasthasangh have strong hold on Dungarpur. Sri Somacaritragani in his poem *Guruguṇaratnākara* refers to Dungarpur while describing the journey of Bhattaraka Pujya Sri Laksmisagarasuri, the leader of *Tapāgaccha* of the time of *vikram samvat* 1541. महेन्द्रीतटवागड़ादौ मालवीय: सकलोऽपि सङ्घः (४.६७) He installed many idols of Jina in Dungarpur during samvat 1518 and 1529.[10]

Dialect of Dungarpur

The main dialects of Rajasthani language are Marawari, Bagri, Shekhawati, Dhundhari, Harauti, Mewari, Malvi, Mewati and Vagri. Vagari is widely spoken in southern part of Mewar. It is highly influenced by Gujarati. Vagri tribes are found in western India, in Rajasthan, Punjab, Harayana, and Madhya Pradesh. They are an Indo-Aryan people, their language is also called Vagri. Therefore the present epistle is found written in Vagadi, Sanskrit, Prakrit and Gujarati.

Physical description of the Scroll:

Accession No. 24691
Title: *Citrankitalekha*
Date: *Vikram Samvat* 1830, i.e. 1774 A.D.
Size: 23feet x 26.4 cms.
Received date: 15/1/1969
Received from: Mr. Niranjan Modi of Bombay
Cost: Rs. 726/-.

The illustrations cover 11 feet in length and the rest of the scroll is covered with the text. It has floral margins of 1.25 inches both sides. It is prepared on paper and pasted on a very rough cotton cloth *Khaddar*. Due to the poor quality of paper and cloth it is torned into five pieces and needs conservation at the earliest.

In Public domain. Digitization Muthulakshmi Research Academy

Illustrations

As usual the epistle begins with *Aṣṭamangalas* and fourteen *Svapnas*. But the illustrations upto the idol of Lord Parsvanatha are highly damaged and illustration in its entirety is available only from the scene of the market.

I. ***Aṣṭamangalas:*** The *Aṣṭamangalas* (eight auspicious objects) are : 1. *Darpaṇaḥ*- round mirror with decorative border and artistic handle. This is for seeing one's true self. 2. *Puṣpadāma*: full blossomed flower 3. *Svastika*: it is highly auspicious, it signifies peace 4. *Kalasaḥ* or *pūrṇa-ghaṭa*- full vase with flowers. This is worshipped because Jina is like *Kalasa* in his family. 5. *Matsya-yugam* – two fishes, a symbol of cupid. This suggests the victory of Jina over cupid. 6. *Bhadrāsanam* or *Supratiṣṭha*- auspicious seat. The beautiful coach has an artistic umbrella over it. It is worshipped as it is sanctified by the feet of the blessed Lord. 7. *Vardhamānaka* or *Cūrṇapātra* – a flask, it is suggestive of increase of wealth, fame, merit etc. 8. *Nandyāvarta*: its nine points have been beautifully casted without any fault. Nine points stand for nine *nidhis* (treasures) (the image of *Aṣṭamangalas* has not been reproduced due to brittle condition).

The present epistle described the *Aṣṭamangalas* according to *Śvetāmbara* texts like *Ācāradinakara, Aupapātikasūtra* and *Triṣaṣṭiśalākāpuruṣa*.

II. **Fourteen Dreams** (*ills. 1 and 2*): After this, fourteen dreams are depicted in two columns. These pictures signify the dreams that occurred to Trishala before the birth of Mahāvīra. They are: 1. White elephant 2. bull 3. Winged Lion 4. Goddess Laksmi 5. pair of garlands of Mandāra flowers 6. the moon with the emblem of a deer 7. the radiant Sun represented by a male face 8. The Celestial Banner 9. Pitcher 10. pond of lotuses 11. Ocean with ship 12. *Devavimāna*-celestial abode 13. Covered vessel and 14. smokeless fire.

In Public domain. Digitization Muthulakshmi Research Academy

III. Then follows the scene of Goddess Trishala sleeping with two lady attenders and then a beautiful Idol of Lord Sri Parsvanath is portrayed (ill. 3).

IV. **Scene of the Market**: Total eight shops, of turban seller, goldsmith, sweet-maker, potter, cloth, weapons etc. are nicely portrayed and men and women are shown at the market to purchase (ill. 4).

V. **Procession**: After that comes six illustrations of procession of Jain preceptor with his followers holding flags and cāmara over their heads and *śreṣṭhins* of the city with their wives entering to the city through the main gate (ill. 5). Here the names of two persons who are riding on elephant are also written in illustration and read with difficulty as श्रीपूओरजी। श्रीसओलजी। Then follows the pictures of two persons on horse with escort of soldiers. Here names of two persons are also given. First name is not clear while second name is मेता अनोपजी.. Three persons are holding banner, four persons are holding drum, sitar etc., five men with their wives well dresses and decorated, the first lady is holding a pot over her head signifying a good omen (ill. 6). Yati is shown delivering religious speech to people, one attender is holding *cāmara* and fanning Yati, Sadhvi is shown preaching women gathered there with their children (ill. 7).

VI. Then follows the text in 12 feet long space in *Devanagari* script and blend of Old Gujarati and Rajasthani languages. The beginning reads: श्री जिनाय नमः। श्री सरस्वत्यै नमः। श्री गणेशाय नमः। अथ दूहा।

It is written in *dūhā* style with *dhāla* in between and two lines of *vinati*. According to *Prakritpaingalam* and *Bhagavadgomandal*, *Dhāla* is a kind of *chhanda*. It is mainly written in *dūhā* style with refraining line (*Dhruvapada*, here in this scroll it is named as *Aṅkani*) at the end of every *dūhā*. *Desi* is the *rāga* in which it has to be sung. Hemacandra and other Jain writers have used many *dūhās* in their works. In Paumacariu also *dūhās* are used. After 5th and 6th centuries *dūhās* are emensly used. In Rajasthani, three

In Public domain. Digitization Muthulakshmi Research Academy

types of *dūhās: Bado dūhā, Tuveri dūhā* and *Anamela dūhā* are found. Here in this poetry the literary form is like *Ākhyāna*, which is sung in various *dūhās* and *dhāla*. Therefore here the art lies in its presentation and therefore it is to be sung in various *rāgas*. *Dūhās* and *dhālas* are properly numbered. The *rāga, desi vicchiani* and *raga dhanyasi* are mentioned in some *dhālas*. The refrain lines like सोभांगी म्हारा साहिबा, आवो गावो हे सीहीयर म्हांरी गछपतीराय, नगर डूगरपुर सोभता, थारे माथे पचरंगी पाग सोनानो also occur.

Anlysis of the text

Dūhā 1:

Prayer is made to various Jain gods like Santinatha, Neminatha, Mahāvīra etc in first eleven *dūhās*.

हारे लाला श्रीपार्श्वनाथ मनोहर। बीजा श्री महावीर देव रे लाला। त्रीजा शांति सोहामणा। चोथा श्री ऋषभ। जांई लोक धणा रवीवार रे लाला। ऊंचा मंदिर मालीआ राजमहेल छे मनरंग रे लाला।।

Then follows the description of Kanvaldesa under the heading *atha desavarnam*.

नगर डुंगरपुर शोभतो। हारे लाला जिनवरभुवन सोहामणा। कलस सोभा करु। ध्वजपताका सुरंग रे लाला।। हो हारे राज सुंदर कंवलदेश।

Kanvaldesa is best, all men and women stay happily and days pass on peacefully, rivers flow with pure water, on the bank of it there is shadow because of trees and flows cold wind, there are many farms full of mango, date, rayana, pomegranate, grapes and bananas, coconut trees. There are many flowers and fruits and even vegetables. Villages and cities are embellished with beautiful forts, palaces and houses. People are also of good nature.

Dhāla 1:

Purbindar, which is beautiful and which is a centre of *Caturvidhasangha* is described. In this city resides *Jambuswamipramukh* Sri Vijayadharmasuri.

In Public domain. Digitization Muthulakshmi Research Academy

***Dhāla* 2:**

The poet has eulogized Vijayadharmasuri. It is repeated in three *dūhās*. It is said that many people have gathered to listen his religious speech. Vijayadharmasuri's penance and practice of various Jain principles according to *Tapāgaccha* are described in detail.

Dūhā: Eulogy of Vijayadharmasuri.

***Dhāla* 3:**

Then commences the thirtysix qualities of a Yati. After it again Vijaydharmasuri is appreciated as he is the best in *Tapāgaccha* and it is not possible for the poet (he termed himself as *murkha*) to describe him even if Goddess Sarasvati herself gets pleased on him. He has observed many fasts like *chhata, aathama*, and strictly followed *pancamahavrata* etc. and he is termed as *Bhattaraka*.

श्रीविजयधर्मसुरि केंहिता न आविं पार। ऐक मुखे कूण वर्णविं। न कोई गुण विस्तार। जिन दिन श्री गुरुभेटसु ते दिन सफल विहाण। संघ चतुर्विध सहुं मिली गुरुवाणी रे सुणसुं सुप्रमाण। धर्ममारग लोपे नहीं ऐ विनती संघे करी। श्रीश्री पूज्य पधारीयो संवत् अठारत्रीसमेरे। कातीमास शुभयोग।

***Dūhā*:**

Now follows the description of *Vagadadesa* अथ वागडदेशवर्णन।

It says that there are many beautiful lions. Here people of four varṇas are leading very happy life in beautiful houses. Here Jain religion is followed. It is ruled by the king Sivasingh. Many Mahajanas (baniyas-vanik) stay there and they are obedient to Jain yatis. Ambavaji Anopaji is the chief of them. Dungarpur is very beautiful.

***Dhāla* 4:**

This *dhāla* describes Dungarpur. It says there are many big, beautiful jain temples with golden *kalasa* and flag on their tops. In those temples there are big idols of Parsavanatha, Mahavir,

In Public domain. Digitization Muthulakshmi Research Academy

Santinath and Rishabhadeva. There is a lake named *gibasāgara*. On its bank there are many Jain temples and people worship Jain gods and follows the Jain principles. There are many windows in big temples from which mountains are visible. People are very happy and rich. Women are very beautiful. Jain monks here perform *sattarabhedi* worship. Girpur (another name of Dungarpur) is beautiful with temples and palace. Gibasāgara is beautiful with many trees on its bank. Here request is made to *pujyaji* to come to Girpur/Dungarpur.

श्री श्री पूज्यजी पधारजो। नगर गीरपूर सुचंग रे लाला॥

Dhāla 5:

This *dhāla* describes the market scene and the procession. Many mountains beautify the place. There stay many Mahajanas and they do their business of various vegetables and fruits like mango, banana, pomagranet etc and the beetle-leaf. Nanavati examines the diamonds, all kinds of grains are available, goldsmith and garland-makers are bussy. The procession on various horses and elephants is described. It refers to a king named *maharawal* Sivasimha in the procession.

तिणि देशिदेशाधीपति। कायांणी निकलांक।
सुरवीरशिवसिंघनृप। न्यायवंत निसंक ॥५॥

Many men and women have gathered in the city with lot of enthusiasm in their heart to see the Yati.

Dūhā:

It describes about Bhandari Santosji and others, who are main in the *sangh* of Udaipur, which is fortunate to have riches forever.

Then a long description records names of the leading people of Dungarpur of the Jain nuns. It says that because of Pujyaji the religious discourse is regularly conducted by various Jain Yatis,

In Public domain. Digitization Muthulakshmi Research Academy

they read uttaradhyayana, Jñātasūtra. Many *śrāvakas* and *śrāvikās* come to this place and perform various penance in form of fasts.

Dūhā:

This *dūhā* notes various names of leading people of *sangha* and then a request is made that the illustrated letter (*Citralekha*) has been send on *Samvat* 1830 to Sripujyaji to come to Dungarpur.

१०८ वार अवधारजोजी अत्र श्रीपुजजीनी क्रीपाथी सुखसाता छेजी। श्रीपुजजीनुं दरसांण कर छुं जे दंन लेखानो हो श्रीश्रीपुजजीने चीत्रलेख करावी मोकली छे ते वेनती अवधारवीजी। मोकलवानी संवत १८३० अखै शरत् सुद १ दिने मंती गुजराती

Dhāla 6:

Eulogy of Sripujyaji is made in a very beautiful poetic form.

ऐम सुरीश्वर गुण घणा। केंहितां न आविं पार। ऐक मुखें कूण वर्णवि।
न वीजाणैं रे कोइ गुण विस्तार॥९॥सोभा..
जिण दिन श्रीगुरु भेटस्युं। ते दीन सफल विहांण।

At last a passage in Prakrit language describes a request made to Yati.

The Original Text

The text is produced here as it has been deciphered from brittle manuscript. (No claim is made for the authenticity and correctness of the text by the present writer.)

श्री जिनाय नमः। श्री सरस्वत्यै नमः। श्री गणेशाय नमः।

॥अथ दूहा॥

स्वस्ति श्रीशिवसुखकरण। युगमंडण जिनराय।
आदिजिणेसरचरणयुग। प्रणमूं बहू सुखदाय॥१॥

—भीसुत मरूदेवीमा। वृषभं कीत जगसार।
सेष्टकरणतारणतरण। नमो लवीक हीतकारा॥२॥

In Public domain. Digitization Muthulakshmi Research Academy

स्वस्ति श्रीकरुणानिधि। शांतिनाथ जिनराज।
तीर्थंकर प्रभुसोल—। तारण लवीकजिहाज॥३॥

शरणिं आव्यौ जाणीवि। पारेवो तिण चार।
राख्यौ जीवदया करी। सुपरीक्षा करी सार॥४॥

स्वस्ति श्रीप्रभुनेमीजिन। समुद्र विजें सुत सार।
शीवादेवीसुत जग जयौ। राजीमती भरतार॥५॥

तोरणथी पाछा वल्या। पशु छोडावी सार।
राज तजी संयम भजी। पाम्या शिवसुखसार॥६॥

स्वस्ति श्री जिन पार्श्वनाथ। अही लांछन जस पाय।
अश्वसेनकुल भांणसम। मातवांमाज समाय॥७॥

वनगुहिर वडवृषतलिं। ध्यानरसालयलीध।
मेघमाली उपर्सग कीयो। सुरदोयसांनीधकीध॥८॥

स्वस्ति श्री महावीरजिन। पीतासीधारथराय।
त्रसलाराणी जनमीआ। हरी लंछन प्रभुपाय॥९॥

लघुवेशिं जिणे कंपव्यो। मेरू अंगुठें धीर।
इंद्रिं बल जाणी करी। नांम दीयो महावीर॥१०॥

श्री आदेसर शांतिनाथ। नेम पास महावीर।
ऐ पंचे प्रणमुं सही मंगलकरणसुधीर॥११॥

अथ देशवर्णनम्।

॥दूहा॥

सकलदेश देशां सिरें। कंवलदेश समृद्ध।
धणकणकंचन पुरीयो। पोहवी माहिं प्रसिध॥१॥
वनवाडी आरांम बहूं। वापी वीप्र विहार।
रयणायर—शिर प्रगटे। पुर बिंदर मनोहार॥२॥

॥ढाल॥१॥

प्यारी ते प्रीउंने वेंनवे हो राज ऐ देशी॥ जंबुधीपना भरतमां हो राज॥ सोहै अती घणो देश उदार॥ सोभांगी म्हारा साहिबा।

अवरदेश अनुचरसमा हो राज। हांजी कंवलदेश सीरदार॥१॥
सोभांगी म्हारा साहिबा। ऐ आंकणी।

In Public domain. Digitization Muthulakshmi Research Academy

देषांतर दिठा हो राज॥ नरनारी वसे सुखदाय। **सोभांगी म्हारा साहिबा**
धनवान लोक वसे घणा हो राज। सुखे आनंद वाशर जाय॥२॥ **सोभांगी . . .।**

सुरशिरता जिम सोहती हो राज। नदीयो वेहिती नीरमल नीर ॥ **सोभांगी . . .।**
पग पग पाणी पथमां हो राज॥ सीतल छाया वृक्ष समीर॥३॥ **सोभांगी . . .।**

सरसाखेत्र तीहां निपजे हो राज। आंबा रायण सरस खजुर। **सोभांगी . . .।**
दाडिमद्राक्षकेलां घणा हो राज॥ नालेरी असरससनुर॥४॥ **सोभागी।**

वनवाडी आरांमस्युं हो राज। सोभता अती॥ फलफूल। **सोभागी।**
भार अढारे वनसपति हो राज। सदा फली रहिं समतुल॥५॥ **सोभागी।**

गांम नगर पुर अतीभला हो राज॥ दीसें थांनक प्रौढ निवांस । **सोभागी।**
कोटप्रसाद घरमालीआं हो राज। अतीसुंदर सोभे आवास॥६॥ **सोभागी।**

रयणायर गाजें भलो हो राज। गुहिरा सुणीइं तीहा रही साद। **सोभागी।**
नरनारी तिहां किण बहूं हो राज॥ पांमि अती घणो...॥७॥ **सोभागी।**

सुंदररूप सोहामणा हो राज। मानव दीसइ गुण निधीसार॥ **सोभागी।**
चंदंवदनमृगलोयणी हो राज। रामा हरी लंकी गज चार॥८॥ **सोभागी।**

एम अनेक गुणे सोहतो हो राज। सुंदरकंवलदेश वेसेस। **सोभागी।**
कहीइं जीहां लहिइं नहिं हो राज। दूरभखडमरपरवेश॥९॥ **सोभागी।**

॥दूहा॥

एम अनेक गुण देवाना। सोभा बहूं वीस्तार।
अवरदेश उपमा नाहिं। जिहां घणा पून्य अपार॥१॥

रयणायर कांठे वसे। पूर बंदिर सुवीशेस॥
—यवंत नीपूण नर। जिहां नहि पापप्रवेश॥२॥

संघ चतुर्विध सोभतो॥ जनसासन जयकार॥
शीतलनाथ जिन देहरो। सेवि सहू नरनार॥३॥

दंडसबददेहरेष.....स्त्रीवेणी निबंध॥
लिम लिची...अचगुलदेषण अंध॥४॥

रयणायरनि पर शिरि सीधा चलगी नार॥
नरनारी ऐ भेटतां पांमे भयवीस्तार॥५॥

ऐम अनेक गुण सोभतो सिहिंर अवल्ल सोभाय।
थीरचिर . . . तिणे सदा। दीठांआ विदाय ॥६॥

In Public domain. Digitization Muthulakshmi Research Academy

पूर बंदिर सुर पर समो। पंचमे आरें आज। नरनारी॥
सुरअपछरा॥ देवराज गणराज॥७॥

तेह नगर सुभ धानिके। सकलगुणे परधान।
चारीत्रपात्रचुडामणी। पंडित मांहि निधांन॥८॥

शासनपतीश्री। वीरजिन। श्रीश्रीसुधर्मस्वामी।
श्री जंबुस्वामीप्रमुख। प्रभवादिक अभीरांम॥९॥

तेह निपाटपटपरे। अंबरभासनमुह॥
श्री विनेंधर्मसुरीजी॥ नायक.....में वर॥१०॥

॥ढाल॥२॥

कर कर जारी हे सहीअर मांरा साहिबानें हाथ उठेरांणी आलस छोड कबको भमर वैनती करे ऐ देशी॥

आवो गावो हे सीहीयर म्हारी गछपतीराय॥
सस्तीके चोक पूरायो। मोहमीथ्यादल भंजवाजी॥
....
गुरु निरही नयण...हाल॥ भावभगति सुवंदवाजी॥१॥

गछपति धरमसुंधीर नीरमलवांणी गभीर सहू नरनारी मोहीई...॥
गुरुमुख सोहें हे सहीअर म्हारी वंदवीसाल।
नीत नीत चढते नुर॥ उदयो पूण्य अंकुरसुंजी॥ढाल॥
कुमतीतीमरनेहे...हरेया॥ पूरें समहीन आस।
नसुधा सम—(द) र सुखी॥२॥गछ....(ढाल)

जनसाशन हे सहीयर म्हारी सुमुद्र उल्लास॥
सुमतीर...गमुणपोष॥ संघचतुर्विधसुष (ख) करुजी॥ गछ..
गुरु...घांणी हे सहीयर म्हारी अमृतरसाल।
संयम उषधीसात॥ भाव.. अतिपअनु सरुंजी॥३॥ गछ..

नीत वास रहे सहीअर म्हारी उदयप्रकार। राहू तिणे वसिना हि।
जलधर पिण नहिं उल्लवेजी॥ नहिं कलांकजहे सहीअर म्हारी वीमल अभंग।
कुमती वीयाण्णह (दू) र॥ सुमती सदा दिल्ल षो (खो) लवेंजी॥४॥ गछ..

वंचीन पूरण हे सहीअर म्हांरी गछपतीराय। दीठा अतीसुखदाय॥ शीतलमन्न स्याता करुजी॥ गछ..
गुणकेहितां हे सहीअर म्हांरी नावि पार॥ कही न सकें गुण को अ.. आपमुखे जों सुरगुरुजी॥५॥ गछ..

उजलमन्न हे सहीअर म्हारी सदा आनंद। गछनायक सुवीसेस॥ गणराजन सुगणेसरजी॥ ऐम गाव्या हे सहीअर म्हांरी सुरीप्रधान॥ शासनजगजयकार॥ श्री विजेधर्म्मसुरीश्वरजी॥६॥ गछ

In Public domain. Digitization Muthulakshmi Research Academy

॥दूहा॥

सूरीरयणायरगुणभरया। लिहिंरज्ञान लेयंता॥
पार न को पावें नहि॥ अतिशयवंत अनंता॥१॥

ज्ञाना दिक मोटो रयण॥ अतरग तिभासांता॥
चारूद शिचा रित्रजल॥ पसरयौ पूरणपांता॥२॥

इंण जगमें अती दीपतो जीपतो को टि दिणंद॥
श्री विजेंधर्मसु रिंदना (वंदना)॥ से विं बहू नरवृंद॥३॥

॥ढाल॥३॥

आज नेंह जारी टोलो प्राहूंणो ऐ देशी॥ श्री अरीहंतनी आगन्या सखी पालेते अवहीडरंग सु रिंदरायाहे भावें नेंवांदी जे गछपती गुणनी लो ऐ आंकणौ॥ सखी जिणें मारगजा यणाकही॥ सखी आदरें जेह सुचंग॥१॥ सुरे..भावेनें॥

सखी श्रीगछनायकगुणनधी। सखीगुणग्रहकगुणवंता सुर..। सखी भव. . . कजीवप्रतीबोधवा। सखी धर्म सदा सुकहंता॥२॥सुर..भा.॥

सोल शिणगार सजी करि। सखी पिहिरी ते नव सरोहार॥सु। भा. सखी सात आठमलीसांमवी। सखी चतुरंगीनि चोसाल॥४॥ सु. भा.

जे कर दो अजोडी करी। सखी वांदे श्रीगरुपाय॥ सु.। सखी लावे भावे भाव। सखी धन्यतेहिज केंहिवाय॥५॥सु.भा.

सखी आज वीषम दूसमासमे॥ सखी बलसिधयण नहि तेह॥ सु. भा. सखी तोपिण गुरुजिनधर्मसुं॥ सखी नवल्लर हिं सुसनेहा॥६॥

सुरेदराया हे भावेनेवांदीजे गछपतीगुणनीलो सखी सुमतीगुपती दोअ आदरी। सखी वीषयवीकारनो त्याग॥ सुरदेरायाहे सखी की धोलीधो चारीत्रजे। सखी राखें ते चडते राग॥७॥ सु.भा.॥

सखी बालपणे प्रीत आदरयौ। सखी जीती ते ममता जोर। सु. भा.॥ सखी तपें करी कायाउजली सखी कीधो नयमसुख ढोर॥८॥ सु. भा.॥

सखी उसवंसजिणे नंदन जयो॥ सखी अतीशयवांत अबीह॥९॥

सुरेंदरायाहे भावेनें वांदी जे गछपतीगुणनीलो॥ सखी गछनायकगुरुगछधणी॥ सखी सासनजिणशिणगार॥सु.। सखी गुण छत्रीसे वीराजना सखी सुरीगणे सिरदार॥१०॥सुभा.

सखी श्रीविजेदयासुरिदना॥ सखी तसपाटे प्रभाकरसुर॥सु.भा. सखी तपगछपती नीत नीत नमो॥ सखी श्रीविजे धरमसनुर॥११॥

सुदेरा याहे भाविनिवादी जे गछपतीगुण नीलो इति॥ भाससप्रयाय॥ अथ सुरीगुणछत्तीस एकसो आठ गुण वरणानां॥ ऐकविध असंयमना—वारक॥ दूवीधधर्मप्रतीपालक। त्रि—धर्म आराधक। च्यार कषायना जीवक। पंचाचार करंधर॥ छ कायनापीहर॥ सप्तषेत्र। दायक॥ अष्टमदजापक॥ नववाडि सुयुक्तब्रह्मचर्यधारक॥ दशविधजतीधर्मआराधक॥ इग्यार अंगना वाचक॥ बार उपांगनां पाठक॥ वर्जक तेर काठीआ स्थांनक॥ चउद विद्यानीधांना पन्नरभेद सीधना उलषावक॥

In Public domain. Digitization Muthulakshmi Research Academy

सोलकलाचंद्रमानीपरिसंपूर्ण। सत्तरभेदसंयमना ग्राहक॥ अढार व्याकरणना अवगाहक। उगणीस ज्ञाना विचक्षणा॥ वीस थानीक तपविधकिहिवानिपू(ण)। ऐकवीस श्रावकनां गुण जांणा॥ बावीस परिसहना जीपक। त्रेवीस सुगडांग अध्ययनानां जांण॥ चोवीस जिन आज्ञापालक। पचवीस कषायना जीपक। छवीस दसा कल्पविहारना जाण। सत्तावीसे गुणे करी वीराज्यमांन। अठावीस लबिधिना झाण। उगणत्रीस अहोरात्रीना प्रकासक। त्रीस महूर्तना नामन। उद्येशक। एकत्रीसमु चरण बेही अध्यनना प्रकाशक॥ बत्रीसलक्षणसंयुक्त। तेंत्रीस गुरु आंसातना टालनहार। जिनना चोतीस अतीशयनस भाषक। पांत्रीस जिनवाणी गुणना प्रकाशक। त्रीसे बत्रीसे विराज्यमान। डीआविमांण वीभत्ती अडतीस। .. सण कालना जांण। उगणचालीस कुलपुस्तना जांण। ला.. चालीस भुतेंद्रविमानना जांण। एकतालीस मेर्उजेंनांनामना प्र(का)शक। कर्मवीपाक अध्ययनाना उपदेशक। श्रीधरणेंद्रना भु. . . चारना जांण। पेतालीस आगम उपदेशना जांण॥ ल्यप अक्षर. . . (छे) तालीसना जांण। सहस छेतालीस जोयण झाझेसरांरवीमंडलना. . रनां जांण। विद्याधरनी अडतालीस हसविद्याना प्रकाशक...सत्तीयाभीषू प्रतिमानापरूपक। अनंतनाथधनुषपंचासश...प्रकाशक। ऐकावन उद्देशकालनां जांण। अढार सह...लांग रथना प्रकाशक। नंदीस्वर धीपें बावन सालयना उ..क। श्रीमाहावीरना आवसे साकं अनुत्तरविमांनेपोहतावे। उपदेशक। श्रीनेमनाथदिनचोपन्न छद्मस्ता तेहनापरूप...कल्यांणफलविपाकश्रुत अध्ययनना जांण। जंबुधीपें नक्षत्रे...न्ननां जांण। नागकूमारना भूवनसावसहसना जांण। प्रथ.. तरें बासठिप्रतरना प्रकाशक संतरततवना जांण। त्रेसठि रवीमांडलांना प्रका...छासठी चंद्रमांडलापरूपक॥ सडिसठिसहसना जांण। विजयदेवनो त्र ... बहोत्तरलाषना जांण। अगनीभुतीगणधरनो आयुंछि...वरसना प्रकाशक॥ सडिसठिसहसना जांण। विजयदेवनो त्र ... बहोत्तरलाषना जांण। अगनीभुतीगणधरनो आयुंछि...वरसना प्रकाशक॥ सुवीधिनाथने केवली पंच्योत्तरसिंना... वीद्युत् कुमारना भुवन छीहोत्तर भाष(ख)ना प्रकाशक। अ... गणधरआयुं वरस अठ्ठोत्तरना जांण। जंबुधीपना जगत... ढनिविषि ऐकधि बीजी पोलि उगण्यासी सहसजोयण.. ना जांण। इशान देवलोके इंसीसहस्सइंद्रनिसांमानीना जांण। श्रीमाहावीर देवाणंद्शनी कूषेब्यासी रात्र रह... नापरूपक। सीतलनाथगणधर आसीना जांण। आचार... ना उपदेशक। सूविधिनाथना छयासी गणधरना जांण। ...नाथनी न्यव्यासी सहस्स साधवीना ५ रूपक। शीतलनाथ...रीरधनुषने ३ना प्रकासक॥ कालो दधिसमुद्रनी परिधि.. लाख योअणना ५ रूपक॥ इंद्रभुतीआयुवाणुवरस... यक। छनु कोडीचक्रव त्तिगं मनारूपक। चंद्रप्रभुंगणना जांण। अजितनाथना गणधरचोरासीसें ज्ञानीना ... जाण। पारसनाथना गणधर आठना जाण। सूपारसगणध.. नुना जांण। दशमदशमी आभाषू प्रतीमाना भाषक। ऐकसो दिवसना जाण। आदेसर चोरासी लाखपूर्व आयुं प्रकाशक। सत्तमसत्तमी आभाषू प्रतीमाना जाण। सात करम मोहनीवर्जित उग्ण्योत्तर प्रकृतिभेदना जाण। मोहिनीकरमनीस्तीतिसीत्तरि कोडाकोडीना प्रकासक। संवरत्वतना सत्तावनभेदपरूपक। इकोत्तरसो परीआकूलतणा जांण। उत्तरप्रकृतआठकरमनी सत्तणुना जांण। ज्ञानावरणी पंचप्रकृतिना प्ररूपक। अठावन सदृद्धिना प्रकाशक। उगणसठि दिन ऐकेकी रात्रिचंद्रछवछिरना जांण। चोउसठि...। सेवत वीचार तेहना प्रकासक। एवं एकसो आठ गुणे करी सोभीत। कुलमंडणकूल उद्यौतकारक। जाईसपने। कूलसंपन्ने। रूपसंपन्ने। विजयसंपन्ने। दंशणसंपन्ने। चारीत्रसंपन्ने। तव संपन्ने उंअंसी। तेअंसी। .. । यसंसी। जीअकोहे। जीयमाणे। जीयलाऐ। जीय इंदीऐ। जीयपरीस हे तवपहाणे। गुणपहाणे। इत्यादिक

In Public domain. Digitization Muthulakshmi Research Academy

श्री चारीत्रपात्रचूडामणी। सकलसाधुं शिरोमिणी। कूमतांधकारेणभोमणी। विधजिनमुगटमणि। त्रृंगारहारतपतेजदीनकर।। श्रीसुर्यनी परें दीप्तवांत। चंद्रमानी। परे सोम्य। मेरुनी परे अचल।। भारडपषीनी परे अप्रमत्त। समुद्रनी परें गभीर। स्वरस्वतीकंठाभरण। वादी विजयशरणवादीमदगजन। वादीगज सिह। वादीधूकभास्कर। वादीसुरइंद्र। वादीगुरुगो विंद। वादीगौधमधरद्द। वादी कदलीकृपांण जीत्या सर्ववादी। सरस्वती भंडागार। चर्तुदश विद्या अलंकार। समतारसभंडार। धन्य ते गाम नगर। षेड। कब्बड। (कछछड)। मंडप। पट्टण। दोण। मुह। शनीवेश। जौहा श्रीपूज्य विहार करि। विचरें मास कल्पक रे। चोमासो रहि। धन्य ते लोक। धन्य ते श्रावक। धन्य ते श्राविका। जे श्री पूज्यजीने वांदि। पोसह पडीकमणां करि। धन्य ते रायसेठ। सेनाव। जे श्री पूज्यजीनी वाणी। अमृतमय नीरंतर सांभलें। देशवृत्ति। सर्ववृत्ति उच्चरे। तपगछ शिणगार। कलीकालगौतम अवतार। तपागछमां हि दिनकर समांन। कलीकालकल्पद्रूम। भव्यजीव आसावीशराम। जेम देव मांहि इंद्र। तारा मांहि चंद्र। जिम गीर मांहि मेरु। वाजीत्र मांहि जिम भेरु। राजा मा हि जिम श्री राम। सती माहि जिम सीता। रत्न माहि जिम चिन्तामणीरत्न। गछ माहि जिम श्रीतपागछ। ते माहि सर्वगुणे करी। देदिप्यमान छउ (छो)। श्रीपूज्यजीना गुण अनां (नं)तमय छें। मुर्ख किम करी वर्णवि। जो सरस्वती प्रसन्न थाय तेही इवरण व्यागुणन जाइं। महात्यागी। महातपस्वी। साहशीक। अनेक छठ। अठमादिक। तपना करण हार। पंचमहाव्रतभर विहिवा नि विषे धोरी। श्रीजिन साशन उद्यौतक। सरव उपमा योग्य। सकलसूरि भट्टारक। पूंदर भट्टारक। श्री श्री श्री १०८ राजा मा हि जिम श्री राम। सती माहि जिम सीता। रत्न माहि जिम चिन्तामणीरत्न। गछ माहि जिम श्रीतपागछ। ते माहि सर्वगुणे करी। देदिप्यमान छउ (छो)। श्रीपूज्यजीना गुण अनां (नं)तमय छें। मुर्ख किम करी वर्णवि। जो सरस्वती प्रसन्न थाय तेही इवरण व्यागुणन जाइं। महात्यागी। महातपस्वी। साहशीक। अनेक छठ। अठमादिक। तपना करण हार। पंचमहाव्रतभर विहिवा नि विषे धोरी। श्रीजिन साशन उद्यौतक। सरव उपमा योग्य। सकलसूरि भट्टारक। पूंदर भट्टारक। श्री श्री श्री १०८ श्री विजयधर्म्मसुरिश्चरसपरीवारान्। चरणकमलान्।

अथ वागडदेशवर्णन।

।।दूहा।।

सकलगुणे करी सोहतो। सकलगुणे शिरदार।
सकलदेशदेसांसिरे। वागडदेश उदार।।१।।

मोटा मोटा जिहां किणि। सिंहिर बडा सोहत।
इंद्रपूरीयु उपता। वर्णच्यार विलसांत।।२।।

जिहां अनेक धनधानस्युं। पूरित सूखी आलोक।।
घर घर मंगल नीत नवा। उत्तम शील अशोक।।३।।

जैन धर्म जिहां जागतो। मोटो मुरिति वात (मूर्तिवाद)।
आजआरिणें पांचमे। दिणयर जिम दिपांत।।४।।

तिणि देशिदेशाधीपति। कायांणी निकलांक।
सुरवीरशिवसिंघनृप। न्यायवंत निसंक।।५।।

In Public domain. Digitization Muthulakshmi Research Academy

माहाजन तिहां वसें घणा। वीसा दशा समजोड।
अंबावजी अनोपजी। पोहचिं मननी कोड॥६॥

अजबसुरत अनोपजी। संघमंडणसुप्रमांण।
पाले आज्ञा जिन तणी। श्रावकधर्म सुजाण॥७॥

नगर तीहां दिसें घणा। एक एकथी सार।
सर्वनगर शिरे सेहरो। (डुं)गरपुर शिरदार॥८॥

॥ढाल॥४॥देसी विछीआनी

हा रे लाला वागडमंडण दिपतो। जीपतो इंद्रपुर जेह रे लाला।
अवरनगर इंण आगले। अनुचरसम सोभते। हा रे लाला। नगर डूगरपुर सोभतो॥१॥

हारे लाला जिनवरभुवन सोहांमणा। अधीक उचा उत्तग रे लाला। सोवनकलससोभा करू। धजपत्ताकासुरंग रे लाला॥२॥ नगर डुंगरपुर.।

हा रे लाला श्रीपार्श्वनाथमनोहरू।। बीजा श्रीमाहावीर देव रे लाला।। त्रीजा शांति सोहांमणा। चोथा श्रीऋषभनीसेव रे लाला।।३।। नगर

हा रे लाला त्रिणदेहरांवली जिन तणां। सुरपुरे सेवा सार रे लाला। नागफणीमिहिमानिलो। जाइं लोक घणा रविवार रे लाला।।४।। नगर.

हा रे लाला गिबसागरपालेंवली। नाथजी देहरो मनोहार रे लाला। सारणे सरघाटीरहि। पातोलागणपतीसार रे लाला ।।५।। नगर.

इम देव देहरासर अति घणा। फलीआ दिसंपतसार रे लाला।। भावभगति सुंपूजतां। श्री जिनचरणां गुणकार रें लाला।।६।।नगर.

हा रे लाला वशें वडाविं वहारी साधनपती धनदसमांन रे लाला। दान अनिपूमे करी। साचवता सकल विधान रे लाला।।७।। नगर

हा रे लाला गोखें गोखें जालीआं चिहूं पासे परवतसार रे लाला। सुषी(खी)आ लोक सहूं को वसे। विलिसंता रीद्धिअपार रे लाला।।८।।नगर.

हां रे लाला देवकुमर जिम दीपता। मानवना जीहां किण थाट रे लाला। उंपेअपछरसारीषी(खी)।। नारीउ नीरूपम घाट रे लाला।।९।।नगर.।

हा रे लाला समकीत श्रावकश्राविका वरते तीहां जिनवर आंण रे लाला।। सत्तरभेद पूजारचि। जिनगुण भाविं सुविहाणं रे लाला ।।१०।। नगर . .. ।

हा रे लाला वरतें निजगुण सोभता । पालंता परमदयाल रे लाला। संयतीनीवलीसाधवी । ए तो जीवदया प्रतीपाल रे लाला ।।११।। नगर ।

In Public domain. Digitization Muthulakshmi Research Academy

॥ उचा मंदिरमालीआ । राजमहोल छे मनरंग रे लाला । गीरपूरनगर सोहामणो। इम सोभा अधिक चंग रे लाला ॥१२॥ नगर ।

हा रे लाला विहंदिश भरीआ नीरस्युं गेबसागर सोभासार रे लाला । परिशिर सोभे रूअडा। तीहां वृक्ष घणुं श्रीकार रे लाला ॥१३॥ नगर ।

हा रे लाला एम अनेकगुणे सोहतो । महतो जनमन रंग रे लाला। श्री श्री पूज्यजी पधारजो। नगर गीरपूर सुचंग रे लाला ॥१४॥ नगर।

॥ ढाल ॥ ५॥

थारें माथे पंचरंगी पाग सोनानो चोगलो मारुजी ऐ देशी।
वागडसुविचारापून्य अपारा सोहीइं वारूजी।

गीर पर गीर सारा अधीक उधारा जोइं वारूजी। माहाजन बहू राजें बुधीसु छाजे सोभता वारूजी। हाटां शिषरालां गोमटवालां उपता॥ वारूजी ॥१॥

वेपार करंता हंस धरता मोजस्यु॥ वारूजी॥ बहू साकनीभाजील्यें सहू राजी रंगस्युं ॥ वारूजी॥ दाडिमसुकेलां अंबसलेलां उमंग सुवारूजी॥ बेगतंबोली पान वीचोली चोजसु वारूजी॥२॥

नांणावटी नरषें नंग परषें आलता॥ सहूं धांन अपारा बहू अंबारा जातिना वारूजी॥ सोनार घडंता दाम जडंता उद्यमे। मालिण सोहावि हार सुलावि फूल ए वारूजी॥३॥

ने उरी चमकारा रमजकारा नारीउ॥ वारूजी॥अपचर अनुकारा करी सिणगारा सारीउ वारूजी॥ तीहां अस्व चलांतां बहूगुणवंता दोडता॥ वारूजी॥स्वयदेशस्वुलछी दीशे कछी सरूपता॥ वारूजी॥४॥

लहुं कन्नडवालाउचकधाला सोहिइं वारूजी तण माहिं रसीला पिसधसील्ला आरो हिइं। एह वा बहू घोडा दीशे जोड। पायगे॥ वारूजी॥ गयं वरसुडालामदमत्तवालाजायगे वारूजी॥५॥

क्षीत्रीरढी आला सबल ऊजाला सोभता॥ वारूजी॥ रण अंगण आगे ते नवी लागे संयोगता वारूजी॥ राजमहोल सुरंगा दिसे चंगा दिपता॥ वारूजी॥ उचा उत्तंगा अन्य सुरंगा जीपता वारूजी॥६॥

शीवसंघ माहाराजा चडत दीवाजा बहूं गुणी वारूजी॥ नीत धरम सुहांई जन सुखदाइपूर घणी वारूजी॥

पर धांन सवाई बहू वकुंराई गेहनो वारूजी॥ अंबावजी आजे बहू. . . गज. . .उहनो वारूजी॥७॥ अनोपजी सुदरधरम धुरंधर फोजनो वारूजी॥ सुरवीर वडाइ दिल्लगुहिराई मोजनो वारूजी॥८॥

नयरी गुण माला क—माला सोहइं वारूजी॥ इम गुण सहूं सार पूण्यअपारा। सोहीइं वारूजी॥ इंम गीर पर सारो सहूं जन प्यारो निरष(ख)वो वारूजी॥ नरनारी सुहावें सुरीस्वर आव्यै हरष(ख)वो वारूजी॥९॥

In Public domain. Digitization Muthulakshmi Research Academy

॥दूहा॥

उदयपुरवासी निपूण। संघ मुष्य(मुख्य) शिरदार॥
भंडारी संतोषजी॥ चतुराजी सुविचार॥१॥

आसाजी रामचंद्रजी॥ आमरदास वीसेस॥
जीवणदास ऐह संघनी॥ वांदण नीत सुरेस॥ २॥

ऐह उदयपुरनो संघजी ॥मोतीचंदने नाथजी। कपूरजी भेंमचंद॥
रंगजीनें सोमचंदजी। लखमी सदा आनंद॥३॥

॥इत्यादि वर्णनां॥

श्रीडूगरपूर नगर तो सदा सेवक आज्ञाकारी। पाऐ रजरेणु समान। मुंहता अनोपजी॥ भंडारी संतोषदासजी। मेता मोतीचंदजी। सा चतुराजी। मेता नाथजी मेता अजबाजी। मेंता खूसालजी। घांटीआ घाटीआ लखमीचंद। मेंता रंगजी मेता पाडचंद। मेता सोमचंद। मेता कूनाजी। मेंता गांगजी मेंता दलजी। मेता भुलाजी। मेता कसलचंद। मोदी अमीचंद। मोदी अमरजी। दोसी चंगजी। मेता कूनाजी। मेता खूसालजी। भंडारी वाघजी। रामजंदजी। सा अमरदासजी। सा जीवणदासजी। सा पांनाचंदजी। सा आसाजी। सा जेकरणजी। सा मंगलजी। इत्यादि। श्राविका वेलबाई । श्रा. सांमबाई। सखरबाई। श्रा. जीवणीबाई। श्रा. जसबाई। श्रा. लालबाई। इत्यादि। श्रावकश्राविका समस्त संघनी। त्रिकाल वंदणा १०८ वार अवधारवीजी। बीजुं इहां श्री पूज्यजीनें प्रतापे करी निघर मध्यांन वीशेषे प्रवर्ति छइं जी। श्री पूज्यजीना सुखसमाधिशरीरनी सबाधपणाना लेख प्रसाद करी हर्ष उपजावा। बीजुं इहां उण प्रजुसणपर्व महामहोल — — वद्रवर्कनी विज्ञपणें आ छैजी। पन्यास प्रेमविजे। पनासकांतीविजैगणी चोमासु रह्या तिर्णे धर्मध्यांन विशेषि चालै छै। वषाणे उत्तराध्यायन वांचाइं छै। सभारे ज्ञातासुत्र वांचाई छै। श्रावकश्राविका। वषांणे नीतह मेस आवें छइं। प्रजूंसणनां पारणां तथा छठ। अठमीयत। तथा पोसाय तजम्या छइं। तपविशेष थया छै। अठाई २ तथा दस २। छठअठमविशेष थया छै। श्रीपूज्यजीना गीतार्थ जेहवाजोइ। तेहवा गुणवांत कृपया श्रीपूज्यजीना रागी सुधासंवेगी छै। एह वा गीतार्थनि श्रीपूज्यजीइं प्रसाद करवोजी। जीम श्रावकश्राविकाना बोधबीज नीरमल थाइं। घणौ स्युं लिखइजी। श्रीपूज्यजी वडा छो जी। सेवक उपरे वीशेषमिहिर्वानी राखवीजी॥

॥दूहा॥

गांधीजी अंबावजी। रेवादासजी सार।
कपूरचंद अखेचंदजी। सयल कूटंलसुखकार ।
अनोपजी अंगज वडा जगत सेंघजी सार।
भाई जोरावर सगजी। तलकचंद सुविचार ।
घाटीआ खुशालजी लखमीचंद। अमीचंद। वेणीचंदजी।

In Public domain. Digitization Muthulakshmi Research Academy

१०८ वार अवधारजोजी अत्र श्रीपुजजीनी क्रीपाथी सुखसाता छेजी। श्रीपुजजीन. . . श्रीपुजजीनुं दरसांण कर छुं जे दंन लेखानो हो श्रीश्रीपुजजीने चीत्रलेख करावी मोकली छे ते वेनती अवधारवीजी। मोकलवानी संवत १८३०अखै शरत् सुद १ दिने मंती गुजराती

अथ ढाल। ढाल वधावानी राग धन्यासी।

भेटतो रे गीरराज ऐ देंशी। तपगछ गुरु देखी करी।
गुणवांत रूपरसाल। सखीजन सहूं हरखी हीइं। भरी मोती रे वधावो घाल के।।१।।

सोभा मीरे गरू राज पधारो रे वागड महाराज सलुणा रे गरुराज ऐ आंकणी सुरवादल मांहिथी जेंम करे परगड तेज। गछ दीवो तिम परगटीयो। गरू दीठे रे सहुंनि होइं देजके।।२।। सोभा—

पाप कमल निगम्यां। टाली आभवभयडंक।
चंद्र परे चडती कला। गुरूगौउतम रे वाल्हौ नीकलांकके।।३।। सोभा . . .

पंचमहाव्रत आदर्रिं।। नांणे ते पंचप्रमाद। नवनाडिं ब्रह्मचर्यस्युं।
पंचसुमतीतरे त्रिण गुपती सुधादके।।४।।सोभा..

छत्तीस गुणे सोहावता। भावता भावना बार। सप्त भय सुरी वारता।
पंच आश्रवरेछाभ्यांस विकारके।।५।। सोभा..

उपदेशधर्म सुणावता। भवीजिन अमृतसार। गुरूवांणी श्रवणे श्रूणें।
ते तो नीरमल रे करें नीज अवतार कें।।६।। सोभा..

वदन सोंहे जीम चंद्रमा। मदन मुकाव्यौ मान।। पूरवकरमअजुआलवा।।
गरु अभीनवो रे सोहिं जिम ताण कें ।।७।। सोभा.

सा प्रेमाकूल हीरला।। मानपाटमदेसार। श्रीविजे दयासूरी पाटवी।
श्रीविजय रे धर्मसुरी राय के।।८।। सोभा..

ऐम सुरीश्वर गुण घणा। केंहितां न आविं पार। ऐक मुखें कूण वर्णवि।
न वीजाणैं रे कोइ गुण विस्तार ।।९।। सोभा . .

जिण दिन श्रीगुरु भेटस्युं। ते दीन सफल विहांण। संघ चतुर्वीध सहूं मिली।
गुरु वांणी रे सुणसुं। सुप्रमाण कें।। १०।। सोभा।

समें काल वरतें ईहांजी। जैन धरम सुप्रमोद ।।
अन्य मारग समाचरें। श्राधश्रा धीरे करें प्रेम विनोदके।। ११। सोभा . .

श्रीजी इहां आव्येथी केंजी। होस्यैं सहूं सद्बद्धिं।
जिन वाणी सुधारसैं। शुभमारग रे कर सीस सहूं सुधिं कें ।।१२।। सोभा।

In Public domain. Digitization Muthulakshmi Research Academy

श्रावक पिण ईहां छै भला रे। सांभलें श्रुत बहुसार।
धर्ममारग लोपें नहि। अन्य पंथजरे नवी करि अलिगार कें ॥१३॥ सोभा . . .

ऐ विंनती संघ करी॥ पंच माजन सार॥ श्री श्री पूज्यजी पधार्यो।
वंदावण रे मुहंत। अनोपजी सार कें॥ १४॥

संवत अढार त्रीसमे रे । कातीमास शुभयोग । पंडीतदर्शनशीशते। कहिं कांती रे देयो सुखभोग कें ॥१५॥ सोभा । . . इत्यादि
इच्छाकारेण संदेसह भगवांनरवांमुं ॥

इछामि खमासमणो वंदी उजावणी जाए। निसही आऐ। मत्छेण वंदामी। ईछाकारेण संदेसह भगवन अभु टियंखामा। इक्षुषां मेमिमी देवसीयां। राइअां। परवीअां। चोमासीअं। संवत्सरीयं खामुं बारसमासाणं। चोवीस पखाणं। त्रिण सेसाविरायं दियाणं जंकंचियं। अपतीयं। प्रपतीयं। भत्तेपांणे। विणये। वीयावच्चे। आलावे। सलावे। उच्चासणे। समासणे। अंतरभासाऐ। उवरीभासाऐ। जं किं चियमद्राविणय। परीहीणं। सुहमंवा। बायरं वा। नुपभेजाणहं। अहं। नियाणामि। तस्स मिच्छामीदुक्कडं। पंचे खामणे करी। ईती मंगलम्।

2. Vadodara *Vijñaptipatra*

For the city of Vadodara it is said that it was taken from Jainas by the king Chandan.[11] The ancient town of Ankottaka (Akota), situated to the west of Vadodara was a centre of manufacturing of Jain metal images. Akota continued to be a Jain centre until about 13th century and later on Jainism spread in the growing city of Vadodara also. The spread of Jainism can be evidenced from many literary works and manuscripts are very powerful and authentic documents that explored the unnoticed historical facts.

Physical Description:
Accession No.: 21398
Date: *Vikrama Samvat* 1852, *Saka* 1714 (1796 AD)
Received on : 22.03.1963
Original source: Private collection of *Pravartaka-muni-*Kantivijaya
Donated to Institute: by Dr. U. P. Shah in form of five black & white photographs

In Public domain. Digitization Muthulakshmi Research Academy

Size: 42.2 feet long × 10.5 inches wide
Illustrations: 32.6 feet long
Text: 9.4 feet

Search of Vadodara-*Vijñaptipatra*

The Vadodara-*Vijñaptipatra* is found registered in the hand list and catalogue of the Oriental Institute as 'Five photographs of old Vadodara city'. Till date due to its being accessioned as 'Five photographs of old Vadodara city', it has been not known as *Vijñaptipatra*. For the first time while verifying the manuscripts for the preparation of the fourth volume of the Catalogue of the manuscripts of the Oriental Institute, I come to know that these are the photographs of *Vijñaptipatra*. The five photographs have the stickers with type-written numbers 67 to 71 with the name *Vijñapti-patrikā*. However, mere photographs in an identical model of any *Vijñaptipatra* were not authentic enough to prove them to be the photographs of *Vijñaptipatra* of Vadodara city. Moreover the photographs do not contain the entire *Vijñaptipatra*. The last photo contains few lines of the text, which is not clear enough to decipher. This anxiety led me to know whether it has been studied by Hirananda Shastri and it is wonderfully found included in his book *Ancient Vijñaptipatras*. But Hirananda Shastri's book also contains the same five black and white photographs of it and not coloured from the original. The book of Hirananda Shastri is published in 1942 while the Institute received five photographs of this *Vijñaptipatra* from Dr. U.P. Shah, the then Deputy Director of the Oriental Institute in 1963. Even today also I could not trace it in any Jain Bhāṇḍāras. Hence, it remains mystery regarding the possession of the original *Vijñaptipatra*. Hirananda Shastri has not furnished the text of the *Vijñaptipatra* and mentions about its publication by Pandit Lalchandra Gandhi of the Oriental Institute, Vadodara in the monthly named *Suvasa*. I could not find this magazine also. But I got this poem published in *Sahitya* by Bhogilal Sandesara, where it is mentioned that Sandesara got

In Public domain. Digitization Muthulakshmi Research Academy

this *Vijñaptipatra* from Muni Kantivijayaji. All efforts lead to the conclusion that the Vadodara *Vijñaptipatra*, has been partly studied by many scholars and therefore the complete study with the help of compilation of the available data as well as new researches have been made here.

The Illustrations

The first photograph abruptly starts with a meeting in the palace, where the king is found discussing with two astrologers with the *cāmara*-bearer by the king's side and one attender at astrologer's side (ill. 1). This is followed by the decorated figure of Parsvanatha with two *cāmara*-bearers along the sides of the illustration. The next scene contains a monk preaching to his disciples including female disciples. Two nuns are shown preaching three high class women, emblished with precious jewels and Maratha as well as Gujarati style of cloths. These pictures are followed by the historical pictures of the city of Vadodara. This set of pictures depicts places along with the route to be followed and shows the city of Vadodara in considerable details (ill. 2). The first picture depicts the marvelous scene of a market, which has 10 shops of various objects portrayed in two columns along the road's sides. An elephant with a Mahout holding a goad is shown in the middle of the Market. The shops are mainly of jeweler, sweet, cloths, washer-man, cobbler, potter, blacksmith, weapon etc. The shop-keepers appear Muslims as well as Hindus from their attire. After the scene of the market, follows the Champaner Gate, where goats are shown moving. Then commences the scene of residential area (Perhaps *Juna Sarkarwada*). The area from Champaner Gate to mandavi is known as *Juna Sarkarwada*, opposite central Library, also known as Apanabazar. Here soldiers are holding rifles and wearing hat, coat like British army-men. Then the Jain temple and a temple of Lord Krishna are portrayed. A Beautiful illustration of Mandavi Gate and the Aggad rampart (*Aggad Medan*) (from Mandvi to panigate road) is praiseworthy (ill. 3).

In Public domain. Digitization Muthulakshmi Research Academy

The city complex in itself consists of security sources, *havelis*, temples and residential complexes of army and *Śvetāmbara* Jaina temples. The mansions are a fine example of craftsmanship of Hindus and Muslim workers. The sculptural filigree, screen windows, delicate pavilions and beautiful balconies of the mansions are simply amazing. The picture also details Guards at the gate holding weapons riding on elephants and horses. Men and women are standing on the gallery of the houses and looking at the road from windows. The epistle also portrays the road along with people, soldiers are also passing on elephant and holding flags in their hands. Regarding the market places depicted in *Vijñaptipatras*, Surendra Gopal remarks: "We learn from these about food that was popular, textiles that were in use, the market that served local needs and the people who provided leadership in both secular and religious affairs."[12]

After this, commences a rich and illustrious picture of procession to receive the male and female monks. The procession presents marvelous illustrations of soldiers holding flags on horses, soldiers appeared to be Marathas from their dresses (ill. 4). The scene of a chief sitting on *Ambadi*, on the back of an elephant, probably Govindarao Gaekwad (Ruled 1793 to 1800 AD), son of Damaji and Ramabai, is very attractive. This epistle was prepared during the rule of Govindarao Gaekwad in 1796. Two chiefs on horse-back, two chiefs in palanquin (*Palakhi*) are also beautifully portrayed. Then follows the scene of a Lake (*Raje Talava*, perhaps *Mūhāmmad* Lake) and Jain temple. The scene of flag bearers, musicians, a *Sripujya Udayasagarasuri* walking under a canopy with attendant waving *Cāmara* and women escorted by a virgin girl speaks of the enthusiasm in the hearts of people of Vadodara. The picture also portrays the outskirts of the city showing a small temple containing *padukas*, trees, temples and house (ill. 5).

After illustrations commences the actual *Vijñapti*- a letter of request. The text is reproduced here from where it is published for the better understanding of the present *Vijñaptipatra*.

In Public domain. Digitization Muthulakshmi Research Academy

The photographs of this epistle do not contain the text except few lines. However, the text that is published by Bhogilal Sandesara (who might have consulted the original *Vijñaptipatra*) is reproduced here.[13]

अथ श्रीवटपद्रक्षेत्रवर्णनमाह। अथ गज्जल उच्यते।।

(दुहा)

सेवकनें वरवाचिनी भगिनी शशी अवल्ल
हूंस छै वटपद्र नयरनी करवा एक गज्जल्ल

(गजल)

वटपद्र क्षेत्र हें बीराक्, तटणी बहुत हें नीराक्
लांबी गीरद दो कोसांक, क्या हैं शत्रुकी होशांक्? १

आगौ राव दामाजीक्, जेसा न्याय सामाजिक्
गोला नावसें सांध्याक्, कील्ला ते तणा बांध्याक् २

कील्ला खूब हे उंछाक्, सीसागारसें सिंचाक्
गाडा वट्टसें चोडाक्, उंचा बूरज हें दोडाक् ३

बूरजे नालकी पांतांक्, नीरखण होत हें खाताक्
उनका मान नव गज्जांक, दूजा बहोत हें सज्जाक् ४

चारु च्यार दरवजेक, अलका नयरकें लाजेक
ग्यायकवाज सीयाजीक, गंगा मात हें माजीक ५

गोविंदरा हें राजाक, उनका सेन न कहेता जाक
मयगल झूलते मातेक, महावत वां न केतातेक ६

गजके चटनमें तोडाक, सुंके कमलका दोडाक
पाखर खूब सुकता तांक, घोडा खूब ठकुरा ७

पाटवी राव आनाजीक, दुजा राव कहानाजीक
गुर्जर प्रांतमें चावाक, कांनुराव हें बावाक ८

ओतो शस्त्रसें शूराक, न्यायी न्यायमें पूरांक,
जीण दिन असवारी जावेक, सखरा सहेर साहावेक ९

रावळा हें दीवानाक, अपनी बूधसें दानाक
सेवक बहोत हें न्याराक, नित्ये जात दरबारांक १०

In Public domain. Digitization Muthulakshmi Research Academy

केते रहत उंहां बेठके, नाहि मीलन अेके ठेंक
केते धरत वजरानांक, खावंद देत परमानाक ११

सीवाराम रंगीलाक, उनका बहोत बंगीलाक
फतेसंघ केवारेक, दीनी दोलतां भारेक १२

तेणें दीनमान था जेसाक, सब यामान हें तेसाक
परनी देसकी लावांक, हाथी होत सरपावांक १३

संधि, गाडदी वहेक, हुकमैं मोरचें अड्डके
केकि पंक्तिमें झाझाक, साथें करत अवाजाक १४

निकिथोडे धूपांक, पटा ग्रहत हें चूंपांक
धूपांदार मद मस्ताक, टुंणा देत हें हस्ताक १५

अेसें च्चारू दरवाजेक, बेठें गारदी छाजेक
पोहो राय दोतरफांक, जीनकी खूब हें कोरफांक १६

निकां आठ दरवानांक, वहें बहोत जरवानाक
जाची खलककुं खालेक, दांणी दाणमें झालेक १७

इणसें सरे समासाक, वर्ण नगरका खासाक
निकी पटोल्यां पोळांक, उनको पोनलकी ओल्यांक १८

मीलते कंदोरे भारेक, रेसम बहोत हें बारेक
आलाथांन उधराक, सागरगच्छन मोहाराक १९

वाचक रहते संताक, उनका सीस सुवीनिताक
मनमोहन प्रासादाक, मूरत ऋषभ आह्लादाक २०

भाविया भावसें वंदेक, भवका पाप निकंदेक
चंतामण भगवानाक, देवें मुक्तिका थानाक २१

विजयानंदका आलाक, साधसैन मत हें बालाक
गीतार्थ रहें चोमासाक, करतें ग्रंथ अभ्यासाक २२

अेसी पोलके अग्गौक, मंडी-दाणकी जग्गौंक
छापा करत हें दाणीक, दुसरी देत सेंहे नाणीक २३

कणकी पीठ हें पासौक, कणकी बोत हैं रासोक
पोठ्यां लात वनझाराक, कणका करत व्यापारक २४

In Public domain. Digitization Muthulakshmi Research Academy

बेठें बहोत तपसादीक, मीसरी, सकर, सोपारीक
मीरच्यां, एलची, तज्जाक, चारोली, खारकां, वज्जाक २५

खसखस, सूंठ, वरहालीक, पूडीयां देत हें वालीक
ओले हाट तमामांक, चीजां देत अमामांक २६

अग्गौं मांडवी नीरखेक, देखत वारही हरखेक
वेडें सराफीक मौजीक, नाणां परख वेंचोजीक २७

सिक्कें नवनवें ढग्गोंक, नाणावटीकें अग्गोक
सक्कां खूब भरां अच्चीक, हूंडा देत हें जच्चीक २८

जंबूसर, सुरती, सक्काक, परखांदार हें पक्काक
शी आशा हीनकी चेराक, जिनके सिक्के समसेराक २९

चलणा बहोत हें हूंजीक, भागावंतकी पूजीक
पेंसें भाव परसाणेक, लेते लीक उंन गणेक ३०

गंडी छोड उंहां केतेक, लाठ्यां हरामी तेंतेक
भंगी भंगसे आतेक, केफी केफमें रातेक ३१

बेठे तंबोली झाझेक, बीडें देतहें ताजेक
नागरवेल, गंगेरीक, चेलकी पान मंगेरीक ३२

बूराखांड, जंधोइक, सुखडी करत कंदोइक
मगदल, जलेबी, खाजाक, बरफी लेत हें झाझाक ३३

पेंडा, लाडूवा, मावाक, खलका लेत हें खावाक
धेवर, सकरपारेक, ममरा-सेवहे खारेक ३४

गुजरीमें वस्त जे मीलतीक, ताकुं वर्णवुं तहतीक
धोती रेसमी कोरांक, दुपटे कसबकी लेहिरांक ३५

मीसरु, मीसझर मोंघाक, रंगत वस्त्र हें सोंधाक
पाथौ दोरीया वीकतेक, अदल मूंलही करतेक ३६

नकली बोहोत दंताराक, उनका पंथ हें न्याराक
नगरजनवासी हें भोलाक, देवें दंतका गोला ३७

आगौं धरत हें चूडाक, आपें हृदयका गूडाक
नंग रंगत हें नारीक, मुखसें देत हें गारीक ३८

In Public domain. Digitization Muthulakshmi Research Academy

ताकी पोल घडियालीक, हवेल्यां खूब मतवालीक
फतेसिंघकी भारीक, गोखूं, गोखमें बारीक ३९

कार्तिक पून्यमें मेलाक, रसीआ लेंत हें खेलाक ४०

दीपकमाल हें उंचीक, वातो गगन सें पोंहोंचीक
दीपक श्रेण हें ताजीक, वामें जोत हें झाझीक ४१

दादा पास हें पासौंक, पूरत मन्नकी आसोंक
आंगी होंत नव अंगेक, भावी स्तवन अेकेगहेंक ४२

वीरचंद शाहका गेहाक, जीनसें रहत हें नेहाक
आगम प्रश्नसें कर्ताक, आणा पासकी धरताक ४३

केवलसाह हें धार्मिक, श्रोता खूब हें मार्मिक
संघ में बहोत साबासीक, नरसिंहपोलका वासीक ४४

हरखजी शाह नरो जांक, वंदे ऋषभझी नमो जांक
रंगत खूब जना लाक, मंडप चोक विशालाक ४५

महेता पोलकी वस्तीक, उंहो के बोत हे मस्तीक
वीजयादेवका आलाक, उंचा गोख हे महालाक ४६

भद्रबारी कमठ्ठाणाक, लगा बहोत उंहो नाणाक
कीना राव मानाजीक, जीनकी मांडणी ताजीक ४७

गेंडा, बाघने चित्ताक, जोतां जोत हें भीताक
निकी मोज इण सहेरांक, सरवर वर्णवुं घहेरांक ४८

सरवर खूब सरसीआक, मीलते बोत हां रसीआक
सुरेसर दुसरा न्याराक, पानी भरत पनीहाराक ४९

जाति जोरीयां लारेक, अपनी वात संभारेक,
हसती हाथसे तालीक, देती मूंहसे गालीक ५०

पनघट पंथसें वहेताक, सहीसें करत संकेताक
फूलर झूलरां जातीक, अपने रंगमें मातीक ५१
सीआ बाग हें बड्डाक, फते बाग हें अड्डाक
मस्तुबाग हें मोटाक, उनका उर्ध्व हें कोटाक ५२

सेहे तुतु झमरखांक, केले, अंजीर, कमरखांक
इक्षु, अनार, अन्नासाक, श्रीफल, निंबु, फन्नासाक ५३

In Public domain. Digitization Muthulakshmi Research Academy

चंपक, जूंहडी, अंबाक, मोगर, केवडा, लिंबाक
मरूचा, मालती, जीइक, दमणा, गुल्लनें राइक ५४

बंगमें बागमें चारूक, पग पग बेठकां वारूक
उनमें रहत अरमाणीक, जातौ बोहोत परमाणीक ५५

कांटे पासकी वस्तीक, जनसा मीलत हें सस्तीक
बेठें सीख कंसाराक, पंथी करत ऊताराक ५६

अेसें बरण अढारक, कौं लहें नयरका पाराक?
वड्डोदा नयर नगीनाक, पावन चरनसे करनाक ५७

चाहे मेघ ज्यूं मोराक, चाहे चंद चकोराक्
संघ सब करत अरदासाक, आना पूज्य चोमासाक ५८

अेसी लोककी आचरण्याक, देख्या वडोदा वरण्याक
गुनी जन हांसी ना करनीक, गज्जल दीपनें बरनीक ५९

पूर कीध गज्जल अव्वल अढारसे बावन
थावर वार, मृगसीस, मास, तिथि पडवें दीन, पक्ष उजासे
उदयो उदयसागरसूरि, पुण्यसागरसूरि तणा सीस छाजें
राजराजेश्वर श्री उदयसागरसूरीश्वर रंग राजें.

इति श्री गज्जल समाप्तम्।

Analysis of the text:

The line from the text; गुनीजन हांसी ना करनीक, गज्जल दीपनें बरनीक evidenced that it is composed by 'Dipa'. Dipa means Dipavijaya, a Jain Yati, who has also composed *Gazals* on Surat, Jodhpur, Bharuch and Jambusar. A Gaekwad ruler Anandrao honoured him with the title '*Kavirāja*. He was staying mostly in Vadodara and named himself as *kavibahadur*. The text is a mixture of Sanskrit, Hindi, and Gujarati languages and written in Devanagari script. Vadodara city is described here in *Gazal* form and it has 120 lines – अथ श्रीवटप्रदक्षेत्रवर्णनमाह ।अथ गज्जल उच्यते। Each line has typical ending with *ka*. Since the request is made from Vadodara to Udayasagarasuriji who is staying in Patan in North Gujarat, the description of the citizens of Vadodara, beauty of women, various shops, Jain temples is found in the text. Like many other

In Public domain. Digitization Muthulakshmi Research Academy

Vijñaptipatras, various modes of worship, Jain *Acaras, Bhavas, Guṇas*, names of *Jinas* and their *Gaṇadharas* are not described here. Udayasagar Suri is addressed by the hosts. Some important personages and chiefs of Gaekwad dynasty like Rao Anaji, Rao Kahnaji, Rao Manajik, Sivaram etc are also mentioned in the text. The two gates - Champaner and Mandavi Gates are beautifully portrayed. The epistle ends with the request made to Yati to reside in Vadodara during rainy season. List of the hosts, eulogy of Jain Yatis, request to Yati, assurance for funding and many other information generally found in every *Vijñaptipatra*, are missing in this *Gazal*. However, the text furnishes interesting information about the various food items that are sold in the market:

बूराखांड, जंधोइक, सुखडी करत कंदोइक
मगदल, जलेबी, खाजाक, बरफी लेत हें झाझाक
पेंडा, लाडुवा, मावाक, खलका लेत हें खावाक
घेवर, सकरपारेक, मामरा-सेवहें खारेक

It speaks of Ghadiyali pole, Narasimha pole, Mehta pole:

तीकी पोल घडियालीक हवेल्यां खूब मतवालीक
संघ में बहोत साबासीक नरसिंहपोलका वासीक
महेता पोलकी वस्तीक, उंहो के बोत हे मस्तीक

Siyabaug, Fatehbaug, Mastubaug etc. gardens are mentioned in the following words:

सीआ बाग हें बड्डाक फते बाग हें अड्डाक
मस्तुबाग हें मोटाक उनका उर्ध्व हें कोटाक

Names of fruits and flowers are also mentioned:

सेहे तुत झमरखांक केले अंजीर कमरखांक
इक्षु अनार अन्नासाक श्रीफल निंबु फन्नसाक
चंपड जूंहडी अंबाक मोगरा केवडा लिंबाक
मरूचा मालती जाइक दमणा गुल्लनें राइक

In Public domain. Digitization Muthulakshmi Research Academy

The colophon reads:

पूर कीध गज्जल अव्वल अढारसें बावन
थावर वार मृगसीस मास तिथि पडवें दीन पक्ष उजासे

The Post-colophon reads:

संवत् १८५२ ना वषे शालिवाहनकृते १७१८ प्रवर्तमाने मासोत्तममासे शुभकारीमासे १ शुक्लपक्षे १ तिथौ मंदवासरे श्री शुभकारी दिवसे लेख लिखितम्। शुभं भवतु।

Thus the *Vijñaptipatra* is written in *Samvat* 1852 i.e. 1796 A.D.

Vadodara *Vijñaptipatra* is an important source of information about administration, town-planning, business, architecture, religion and costumes of local people of 18th century of Gujarat. The chariot shown in the illustration is perhaps the same which is exhibited in the Vadodara State Museum. The royal emblem of the Gaekwad dynasty is sword and *dhal* but in the illustration, the flag has a crescent moon and a star. Though the *Vijñaptipatra* was not found in its complete and original form the present study will definitely help to understand the glory of Vadodara city during the Gaekwad rule. However, the search for the original epistle remains stand still.

3. Gondal *Vijñaptipatra*

Gondal was first class princely state of Kathiawar Agency during Bombay presidency founded in 1634 A.D. by Thakore Shri Kumbhaji Meramanji. Later Sir Bhagawant Singhji who reigned from 1888 till his death in 1944, was his most noted ruler. Gondal town lies on the bank of river Gondali. There is riverside palace as well as huzoor palace or Orchard palace. The king's reign the state was raised to 11-gun-salute state.

The Gondal *Vijñaptipatra* is recorded in the catalogue of the Oriental Institute simply as a *Vijñaptipatra* with its accession number 26093. The name of the city Gondal located in Gujarat, India is attached to the title for its easy identification from amongst many other *Vijñaptipatras*. The date of this scroll is *Vikramsamvat* 1873 (i. e.1817 A.D.) and written on paper.

In Public domain. Digitization Muthulakshmi Research Academy

It measures 39 feet x 27.5 cms. It has decorative border of 1.5 inch on both sides and writings and illustrations in the area of 6.5 inches in width. The illustrations cover the area of 21 feet x 10 inches in length. The text part covers the area of 5 feet and 4 inches in length. The signatures cover the area of 23 inches at the last part of the letter. It is acquired as gift by the Institute but its source is not mentioned in the records of the Institute.

Jain merchants of Gondal in western India sent a painted letter-scroll to Muni Jayacandrasuri, an eminent Jain monk of *Launkagaccha** sect, in 1817 A.D. The scroll featured the palace and city Gondal, a part of modern day Gujarat. The surviving fragment of this *Vijñaptipatra* reveals that the merchants invited monk to come to Gondal during the next monsoon (*cāturmāsa*). During this season the *Paryushan Parva* of Jains occurs and Jains observe most difficult vows prescribed in Jain canons. It is this religious time when Jain monks stop *Vihāra* (travel) and stay at one particular place. During this long stay of Jain monks Yatis of *Launkagaccha* have their influence over vast areas of the western Rajasthan, Gujarat, Malwa and Mewar. This long scroll with colourful illustrations in Rajput-Mughal style of painting abruptly starts with Palace scenes with kings, residents moving on roads besides various shops, procession and Yatis preaching people and the text at the end. This *Vijñaptipatra* is broken from its beginning and therefore the illustration of fourteen dreams and *Aṣṭamangalas* are not found as they are commonly available in all *Vijñaptipatras*.

The content of the *Vijñaptipatra*:

In the present *Vijñaptipatra* fourteen dreams are missing. It begins with *Aṣṭamangalas* and the depiction of the palace with twelve security sources (ills. 1 and 2). The mansions are a fine example of craftsmanship of Hindus of Gujarat. The sculptural filigree, screen windows, delicate pavilions and beautiful balconies of the mansions are simply amazing. The picture also details Guards at the window holding weapons, elephants and horses, chariots,

In Public domain. Digitization Muthulakshmi Research Academy

cavalrymen, infantrymen, palanquins; the palace, the flagstaff, shops with customers, and officials in Gujarati attire sitting in their offices are shown.

The next picture is of city with houses and shops on both the sides of the road. Men are shown roaming in the market (ill. 3). The picture also portrays the road along with people, soldiers are also passing on elephant and holding flags in their hands. A Yati is passing on the road and three people observing him.

After this commences marvelous scene of a market, which has six shops of various objects portrayed in two columns along the road's sides. The shops are mainly of goldsmith and various sweets. One shop is shown selling some sweet with six customers standing outside the shop in queue (ill. 4).

We further know that the ladies were preached by the Jain Yati. The eyes are prominent and noses aquiline and the dress is gaudy such as we often see in case of Gujarati ladies. The cloths of customers (mainly men) at the shops are clearly indicative of Gujarati clan.

This *Vijñaptipatra* does not portrayed the detailed and exhaustive scene of the market as we found it in *Vijñaptipatra* of Jaisalmer.

After this, appears the scene of procession to receive the Jain Yati Sri Jayacandrasuri and his followers. The procession presents marvelous illustrations of fourteen musicians in three rows of 4, 6, and 4 (ill. 5). Then Sresthis of Jain community are riding on horses and escorted by soldiers holding flags on two elephants and soldiers on horses; again soldiers holding *dhāla* and swords in their hands; six *śreṣṭhis* in white attire and wearing *Pāgaḍī* (ills. 6 and 7). After this scene appears scene of a Jain Yati Jayacandrasuri sitting on mat and holding *Rajoharaṇa*** in his hands preaching three women (ill. 8). One man is shown fanning the Yati. Three monks are shown or preaching three well decked women standing in front. One monk is shown in a white attire while three men are shown in saffron attire alongside the man holding big flag of *Dharma-indradhvaja*.

In Public domain. Digitization Muthulakshmi Research Academy

After illustrations commences the actual *Vijñapti*- a letter of request (ill. 9). The text is reproduced as it is found in the Manuscript.

श्रीआदिनाथाय नमः।

स्वस्ति श्रीमादिदेवादिन् प्रणम्य पुरुषोत्तमान्
सदा मापुरसंस्थानां वक्षे कीर्त्तिमनोरमाम्॥१॥

पूज्याराध्योत्तमोनां परमपूज्यानां परमोत्कृष्टपूज्यानां परमसुकमालकानां कुवादिव्यालकंद निक्रंतने हरिणां मिथ्यात्वतिमीरविद्वंसने सुमालीनां भविजनहृदयकुमुदभैरेणभृतां तपःसंयमादिविशी(शि) ष्टगुणगरीयसां वादिवृंदपसुग्रांमगोपालानां वादीगौधुमधरहृदानां वादीघटमुद्गराणां सरस्व (ती) तिकण्ठाभरणानां जिनधर्म्मगजेन्द्रसढानां सकलशास्त्रज्ञापकानां राजसभासमाजिकरञ्जकानां दधिवद्गांभिर्य्यगुणयुक्तानां धैर्य्यसौंदर्य्यादिप्रभूतनिर्म्मलगुणरत्नराजिविराजिताङ्गानां कल्पद्रुमैव वाञ्छितार्थफलदायकानां जातिकुलबलरूपसमन्वितानां विनयज्ञानदर्शनचारित्रतपालाघवसं युक्तानां उजस्तेजोवचोयशस्विनां जीतक्रोधमांनमायलोभानां जीवीतासा मरणभयविप्रमुक्तानां राजहंसेव गुणग्राहकान् सौम्येव सौम्यान् भारंडेवाप्रमत्तान् विद्वज्जनसभाश्रृङ्गारान् षट्कायवल्लीवर्धनोपदेसजलदान् षट्कायगोपालान् स्वगुणविमोहीतानैकनागरीकान् गुणमणिरोहणाचलैव सुशोभितान् माधुर्यचातुर्यादिसहितान् वादीहरिणहरीन् वादीमुखभंजनान् क्रुवादिकदलीकृपाणान् सकलभूपालरंजितान्॥

नमिउं जुगप्पहाणं इंदनर्रि देहं सेवीयं चरणम्।
धमियजणसुहसीलं। धम्मियजणमरज्जमाहप्पम्।।१॥

(नत्वा युगप्रधानं इन्द्रनरेन्द्रैः सेवितं चरणम्।
धार्मिकजनसुखशीलं धार्मिकजनमाहात्म्यम्॥१॥)

धोरीयधम्मधुरिणम् सूयसागरपारगं महापुरिस।
तेजसवई आयरियम्। खलु वन्दे श्रीपतिसीसवरम्॥२॥

(धौरैयधर्मधुरीणं श्रुतसागरपारगं महापुरुषम्।
तेजःपतिमार्चायं खलु वन्दे श्रीपतिं शीर्ष्णा॥२॥)

पाखण्डमतनिर्वाटकान् षट्आरकप्रमाणं ज्ञापकान् तपतेजदिवाकरान्।

सकलसाधुसुसेवितनायकं
सकलजीवसुधारसदायकम्।
सकलदानदयापरतारकं
सकलपापतमोघवारकम्॥१॥

विशदवाणीधरं श्रुतसागरं
शशीवदाननशोभितसौख्यदम्।
गुणगणान्वितलक्ष्मणजं वरं
व्रतधरं वरदं च भजाम्यहम्॥२॥ युग्मं॥

In Public domain. Digitization Muthulakshmi Research Academy

सकलगुणनिधानं साधुनाथं प्रधानं
वरगणिगुणयुक्तं ज्ञानदी(पं)कं च वन्दे।
भविकजनसुबोधं दुष्टकम्मा(रि)रीसोधम्।
विमलनयणसोभं सद्गुरुचित्तमोहम्॥१॥ छंद प्रमाणी।
सुरांनरैगुणाकरं स्तवेमि साधुनायकं।
मनीष्यणं मुदाकरं भट्टारकं पूरिन्दरं।
मुनिन्द्रधर्म्मपालकं कषायवीरवारकं॥
अमोघपापहारकं सयोगध्यानधारकं।
समिहीतं सुदायकं विकट्टमोहमारकं।
दिगन्तविस्तरं यशं॥
श्रीजयचन्द्रसूरिवरराजितं
भविकसम्यग् लोचनदायकम्।
वरनराप्रणमन्ति पदद्वयम्
जयति हर्षसूरिपट्टधारकम्॥१२॥
गुणगुणालयरत्नकरण्डकम्
अखिलशास्त्रपट्टुमुनिनायकम्।
विमलबोधसुधर्म्मप्रकासकं
जयति हर्षसूरिपट्टधारकम्॥२॥
नित्यं ब्रह्म यथा स्मरन्ती मुनयो हंसा यथा मानसं
सारंगाः स्फूटसिल्लिकावनयुतं ध्यायन्ति रेखां गजाः।
युष्मद् दर्शनलालसां प्रतिदिनं यस्मात् स्मरामो वयं
धन्यः कोऽपि स वासरो प्रभवितां यात्रावयोः संगमः॥१॥

गाहो (हा)॥

सो देसोजच्छ तुम्हं ते दीहा जेहं दिससे निच्चं।
नमणो ते सुकय त्थो। जे तुम्ह मुहं विलोचन्ति।।१॥

धन्य ते सोरट्ठो देसो। धन्यः सोरठमानवा।
जे नित्यं पूज्यपादानां पिबन्ती(न्ति) वचनामÀतम्॥१॥

यथा स्मरन्ति गोवत्सं चक्रवाकी दिवाकरम्।
सति स्मरन्ति भत्तारं तथाऽहं तव दर्शने॥१॥
आज हजारी ढोलो प्राहूणो ऐ (देशी)
सरसति सांमिने वीनवुं। सह गुरु लागुं पाय।
साजन मोरा हे। गुण गाउं गछराजना। मनमोहन चित लाय सा.॥ १॥

In Public domain. Digitization Muthulakshmi Research Academy

श्रीजी चोमास पधारज्यो । मन धरी अधिक उल्हास । सा.।
गौंडलपुर अतिसुंदरुं । संघ करे अरदास । सा. ॥२॥ श्रीश्री

तुम्ह गुणगण रयणायरु । केम कहुं गुरु अभिराम सा.।
चरणकमल भेटीनें । सफल करुं आतमराम । सा.। श्री.। ३।

श्रीहर्षचन्द्र पट्टोधरू । ल्लौंकागच्छ सिरदार । सा.।
श्रीजयचन्द्र सूरिवरू। भरिया गुणभंडार। सा.।श्री।४।

आचारज पदें सोहता । मुनि मण्डली मनोहार । सा.।
व्याकर्ण तर्क कुमारना । भाषे सूत्रविचार ।सा.। श्री. ।५।

षट्भंगी षट्शास्त्रना । न्यायनि(पु)पूण श्रृ(शृ)ङ्गार ।सा.
पिहर षट्काया तणा । पाले निज आचार ।सा.।श्री.।६।

मुनिवर श्रीजगनाथजी। विबुधसभाश्रृङ्गार ।सा.।
चोमासला रें लावज्यो । श्रीसंघ हरख अपार । सा.।श्री.।७।

पूज्य प(उ)धारो प्रेमस्युं । नवलो धरस्युं नेह । सा.।
संघसकलनी विनती । अवधारो गुणगेह ।सा.।श्री.।८।

सुखदाय संघ दीपतो। सोभागी पूण्यवंत सा।
मुनि राघवजी पसायथी । राम कहे धरी प्रीत ।सा.।९।
इति श्रीजीनी भास । श्रे हे ।। छंद गज्जल ।।

परमेसर अपरम परम चरन नमुं बहभत्ति गौंडलगढ बरणण करुं दे सरसति मज्ज मत्ति ।१।

छंद गजल ।

गौंडल सहर हैं बंका कील्ला कोट तहां पक्का ।
गौंडलीपूर तलवे हे तीक गंभीर नीरसें रहतीक ॥१॥
कील्ला राजका हे खुब मदव्झर झुलते महेबुब
नवलखी मेहल हे महाराज सोहत इन्द्र कोसनमाज ॥२॥
देहरी दीपती द्वाराक जारी गोख चोबाराक
हेमर हिंसते अनोप जरकस साजमे तस रूप ॥३॥
दससहेस फोज पहेरात थांन सुथरीबाज तेनु मान
पे दलपायकां नही पार टकोरा बाजते घरीयार ॥४॥
राजे कर्णजी वडराज सबहीं भूपको सिरताज
थरकत देस के नरभूप या (य)दु बंस को कुलरूप ॥५॥
बेहूली दीपती बाजार चकवे चोक को सणगार

In Public domain. Digitization Muthulakshmi Research Academy

क्या क्या खुब हे परसाद झरौंखा वोमसुं समवाद ॥६॥
लखपति साह निवसे सुरंग थानिक जैन का अणभंग
शीवमत सेवते धर गंग देउल जैनके उत्तंग ॥७॥
अंबवन रंभ आरामाक जंगी जाड तरुमानाक
परतख देव हे आसाक यदुकुल मांनता खासाक ॥८॥
कुंअरासेठ हे परधांन युग बिच लाज हे परमान
कीरत बोलते कवीलोक पावत दांन कोबह थोक ॥९॥
कोठारी सेवीया मतिवंत मेहेता पारखू पूंनवंत
दडीया दोमडा उन्नाड दोसी वेगडा भरुवाड॥१०॥
खंडेरा खंतधर वडसाओ दांने दीपता दरीआओ
माजन लोग हें बखताल पोषत दिन कों प्रतीपाल ॥११॥
ओसम पाहाड हे परसिध रहते कंदरा मध सिध
मात्री देवका तहां बास अहनस दीपका परगास ॥१२॥
एसा पूंन्य का परमांण दाखां केतनो बाखांण
बरखा बुंद सम वहरिध ध्रुव ज्यौं राज रहें परसिध ॥१३॥
गोंडलनग्र सुप्रमाणं रिधत्थभरीयं धम्मयुत्तेण
अचलं होई सयाणं रांमरिसं इमं भणीयं ॥१४॥

तपजपसंयम मार्गना ऊपदेसक पूज्य तपश्वी परमाणंददायक परमवडभीष्ट धर्म्मस्नेही जंगमतिर्थ मुनिमण्डली सुशोभित परदेसपंचायण हितवीवहार न्यायसंग्रहजांणक इत्यादि आचार्यजीने ३६ गुणें करी वीराज्यमान सदा आरोग्य श्रीमद्भट्टारक पूरिंदर श्रीपूज्यऋषि १०८ श्रीजयचन्द्रजीजी चिरंजीवी हज्यो चरणान् चर्णकमलान् श्रीगौंडल नग्रथी लि। सेवक आगनाकारी दर्शना(भि)भीलाषी दर्शनवांछकको। कडवामीठा में। चत्र भज पितांमर में। जेठा पीतांमर में। धर्म्मसी कपूरचंद से। कुंअरजी प्रागजी से। पुषोत्तम गोवर्धन मं। वजपालथावर मं। टोकरलाडण मं। नारणजी हंसराज मं। वेलजी ना थाणी वो। उका कुंअरपाल वो। मेघजीभगवानजी वो। लाधा कल्याणजी मं। दामोदर देवचंद से। देवकर्ण वेलाणी संघाणी वसराम मं। सीराज खीमा मो। नेणसी डाह्या मं। माहवजी देवकरण मे। वाघ कान्हजी से। ओधवजी वीठल मो। बावा हेमराज मो। जेराज खंडेरीया खेता डोसा मो। हीरा कुंअरजी मं। जुठा प्रागाणी से। वधा गोपी में। सांमजी प्रमजी में। दांमा वसरांम मं। माहवजी मेलजी मं। लीला केसवजी दो। गोकल अमीचंद दो। खेता अमीचंद पा। लाधा सीराज मं। मूलजी सीराज पा। मकन सीराज मं। कर्मसि वणाग मं। देवसी वेला भ मं। कर्मचंद मं। मनजी माधवजी मं। मोहन जीवला मं। धारसी मकाणी मं। गणेस देवसी में। वाल्ह सुरचंद को। हरी वीरचंद को। गोवा जसवीर मं। धारसी गोकल मं। सूरा देवराज को। लालजी को। पदमसी मं। भगा त्रीकम दोमडीया लालजी को। हरखा वासण दो। माधवजी कडवा मं। खीमजी माधांणी मं। लाला काना मं। लाला ठाकरसी में। खीम ठाकरसी को। मेघजी देवजी में। हेमराज बाकर पा। राघवजी वणायग में। वीरजी वणायग में। गोवर्धन कल्याणजी को। वसरांम कांहनजी को। हेमराज पूजा मं। नेमचंद हंसराज पा। परमाणंद धनजी मं।

In Public domain. Digitization Muthulakshmi Research Academy

अभेराज वीरजी द्रोलीया धारसी मे। सवजी लवजी मं। कला वस्ता मं। कमलसी देवचंद मं। राया बोघाणि मं। खीमा मुलजी मं। अदा धनजी मं। खोडा केसवजी मं। वणारसी खीमजी। जीवासा पूजां को। लवजी भीमजी में। करसन जसवीर में। हीरा मेघजी पीपरीयो गोवर्धन को। डुंगर पूजाणी को। वसराम काहनजी पां। मीठा आणंदजी में। मोनजी रतनाणी में। भीम देवचंद घीया वाघजी में। सवा वाघजी दो। पीतांमर काहनजी को। धना ठाकरसी में। भाणजी गोवंदजी को। मावजी लालजी को। मेघजी लालाणी से। करसनजी वघा में। धनावारकसी मां। डुंगर में। देवराज हेमसी में। ठाकरसी मावाणी। वैद माहवजी भारांणी दांमा मो। सवा हीरा कं। नाथा कं।

मेघजी प्रमुख संघ समस्तनी वंदणा १००८ वार दिन २ (दिन) घडी २ (घडी) पल २ (पल) प्रतें अवधारज्योजी अत्र श्रीजीसाहेबनें प्रतापें करीनें श्रीसंघने सुखसाता छे। श्रीजीनी नीराबाधना कागलपत्र लिखवा जेम जीवनें वांद्या जेतलो हर्ष उल्हास उपजेजी अपरं समाचार १ प्रीछज्यो जे श्रीसंघने चोमासानो भाव छे माटें श्रीजीसे उपर कृपा सु द्रष्टि करीनें चोमास आंहे पधारज्यो। तुमारा चरर्णाविंद वांदस्युं ते दिवस (स) श्रीक दिससेजी। तुम्हारे तो देसपूर पट्टणनगर घणा छे पिण कृपा करीने ओणकुं चोमासें अत्र पधारज्योजी। तुमो तो मोटा छो जी गीरुवा छो जी अने मोटानी नीजर पिण मोटी ज होए माटे चित्रलेख लेईने गोवर्धन तास। तलकचंदने मोकल्या छे ते विनती वांचीने वेहेला पधारज्योजी। साहेबनें घणां लिखवानां कारण नथी अत्रनो संघ श्रीजीना दर्शणनी वांछना घणी करे छे माटे वेहेला पधारवुजी। अत्र नी हकी गति साधु मुखवचने कहेसे तेहथी समाचार जांणज्योजी तत्र हजुरमां साधु सवेने वंदणा (के)हेज्यो। अत्र लायक कार्य लिखवोजी पत्र पोहोतो लिखवोजी। लि। रामचंद राघवजीनी वंदना १००८ वार अवधायोजी सं १८७३ कर्तिक वदि ..(५) दिने।

Analysis of the text:

The text is written in *Devanagari* script and the language is a blend of old Gujarati, Prakrit and Sanskrit. It is written in Gazal form in old Gujarati, *Gāhā* metre in Prakrit and other metres in Sanskit.

The text begins with *maṅgala* to Lord Adinatha. Then commences the eulogy of Yati Jayacandrasuri, who is invited to Gondal city during *Cāturmāsa*, four months of monsoon. He was holding main position in *Launkagaccha*. He is adorned with many epithets like *Munindradharmapalaka, Kasayaviravaraka, Sakalajivasudharasadayaka, Amoghapapaharaka, Sayogadhyanadharaka, Vikattamohamaraka*. Following lines in Prakrit in *Gāhā* metre also occur in praise of Yati:

नमिउं जुगप्पहाणं इंदनरिं देहं सेवीयं चरणम्।

धमियजणसुहसीलं। धम्मियजणमब्भंमाहप्पम् ॥१॥

In Public domain. Digitization Muthulakshmi Research Academy

(Sanskrit *Chhāyā*)

नत्वा युगप्रधानं इन्द्रनरेन्द्रैः सेवितं चरणम् ।
धार्मिकजनसुखशीलं धार्मिकजनमाहात्म्यम् ॥१॥)

After this the glorification of Sorathadesa (entire area near Junagadh, Gujarat is known as Soratha), the people of Soratha. Then commences the request to the Yati to come to Gondal city.

Then commences the description of Gondal, its fort, navalakhi palace, the king Karanji, the market, houses, Osam mountain, temple of Goddess Matri, people of Gondal etc. Let us see some lines of the Gazal:

गौंडल सहर हैं बंका कील्ला कोट तहां पक्का ।
गौंडलीपूर तलवे हे तीक गंभीर नीरसें रहतीक ॥१॥

कील्ला राजका हे खुंब मदकर कुल ते महेबुब
नवलखी महेल हे महाराज सोहत इन्द्र को सनमाज ॥२॥

राजे कर्णजी वडराज सबहीं भूपको सिरताज
धरकत देस के नरभूप याहू बंस को कुलरूप ॥५॥

The text describes the Osam mountain and temple of Goddess in the following lines:

उसम पाहाड हे परसिध रहते कंदरामदसिध
मात्री देवका तहां बास अहरनीस दीपका परगास ॥१२॥

There are small range of hills near Dhoraji known as Osam hills where five Pandavas are believed to have stayed during exile. This place is known as Patanvav, 23 kilometers away from Dhoraji. On these hills many temples of Hindus and Jains are located. A temple of Matridevi devoted to goddess Ambā is famous pilgrimage place among the locals. This place is also a sacred pilgrimage centre for Jains having Sixteenth century temples of Lord Santinath, and temples of Lord Rushabhdev and Lord Simandhar Swami. But surprisingly they are not mentioned in this text.

It also give details of various casts staying in the Gondal city, namely Dosi(Jains), Vegada (Rajgor Brahmins), Makan (Bharvad), Dadiya-Dalit, Domada-Patel, Unnada, Parakhu (Parekh Jains).

In Public domain. Digitization Muthulakshmi Research Academy

The colophon at the end provides us the name of the person who sent the letter and the date. The letter was prepared on the month of *Kartik of Samvat* 1873, i.e.1817 A.D. The letter was sent by the person named Ramachandra Raghav.

रामचंद राघवजीनी वंदना १००८ वार अवधायोजी सं १८७३ कार्तिक वदि दिने ।

This is a request from the *sangha* of *Launkagaccha* and the request is made to come early in the coming four months of monsoon.

On behalf of the *Sangha* of Gondal, many merchants send this letter of request. A long list of merchants is given at the end of the text along with their signatures. Merchants invited the monks and handed the scroll to the messenger. Here we can observe that the Jain rich merchants played key role as financer within the circle of regional kings of western India. The patronage by the merchants and depiction of several merchants in the letter proves their role in the society due to their big business. Here in this epistle it is portrayed that Jain merchants were important traders of various items. It seems that perhaps Jain merchants and monks both mutually collaborated for spiritual and material gain.

The artist has painted this letter in regional painting style. It employed the pictorial idiom of a *jharokhā* portrait – a window or a pavilion of the palace and houses. Representation of palatial architecture is perhaps the major concern of the artist. It seems that a local artist experimented with modes of depicting the city he has seen within this letter. He has tried to give the visual form of the palace, residential area and market. The procession part is portrayed by the artist completely with an attractive imagination. From the artistic style of such letters and its content it is assumed that these letters though prepared for particular monk but they were also read by prominent persons of the Jain community. Thus *Vijñaptipatras* were equally public letters that carried proclamation of a time yet to come.

Here it is not mentioned that from which city the Jain Yati Jinacandrasuri is to be invited as it is generally found in the *Vijñaptipatras*. As usual the name of the artist who has painted this epistle is not mentioned.

In Public domain. Digitization Muthulakshmi Research Academy

4. Jaìsalmer *Vijñaptipatra*

The Citrāṅkita Vijñaptipatra as it is recorded in the Institute is a *Vijñaptipatra* of Jaisalmer. This is a scroll (Acc. No. 7572) dated *Caitra suda 13 Budhavar*, *Vikram samvat* 1916 (i. e. 4/4/1860 A.D.) made of paper and mounted on a very rough cloth. It measures 29.7 feet x 9.5 inches. It has decorative border of 1.5 inch on both sides and writings and illustrations in the area of 6.5 inches in width. The illustrations cover the area of 21 feet x 10 inches in length. The text part covers the area of 5 feet and 4 inches in length. The signatures cover the area of 23 inches at the last part of the letter. The priceless scroll was purchased by the Institute on September 1, 1916 from Sundarasri of Jodhapur in meagre fifteen rupees. It is a letter of invitation sent by Jain *sangh* to Jain Yati Sri Jinamuktisuri, the pontiff of *Bṛhat-Kharataragaccha*, requesting Yati to spend forthcoming monsoon in Jaisalmer. Yatis of *Kharataragaccha* have their influence over vast areas of the western Rajasthan, Gujarat, Malwa and Mewar. Somani Ram Vallabha has mentioned the name of Yati Sri Jinamuktisuri in his article[14] as an *Acarya* at Mandor after Muni Jinamahendra in VE 1892. This long scroll with colourful illustrations in Rajput-Mughal style of painting includes auspicious symbols, Palace scenes with kings and *gurus* and the text at the bottom.

The content of the *Vijñaptipatra*:

The content and the structure of the *Vijñaptipatra* are divided into two categories: The Illustrations and the Text. At the outset of the scroll, there are sequential and thematic illustrations.

First set of illustrations: The scroll begins with the illustration of holy pitcher (*Kalasa*) - a flower-vase, followed by three illustrations of couches each attended by a pair of *cāmara-bearer* (ill. 1); mother of *Tirthankara*, lying fast asleep on her comfortable bed in a decorated room, attended by three maiden; two of them fanning and the other sitting at her feet; the last picture of this set depicts a meeting in the palace, where the king is found discussing

In Public domain. Digitization Muthulakshmi Research Academy

with one person in presence of his ministers and army chiefs with the three *cāmara-bearers* and lady guards by the king's side (ill. 2).

Fourteen Dreams (*Svapnas*): After this, fourteen dreams are depicted in two columns . These pictures signify the dreams that occurred to Trishala before the birth of Mahāvīra. They are: 1. Black elephant 2. bull 3. Winged elephant 4. Goddess Laksmi 5. pair of garlands of Mandara flowers 6. the moon with the emblem of a deer 7. the radiant Sun represented by a male face 8. The Celestial Banner 9. Pitcher 10. pond of lotuses 11. Ocean with ship 12. *Devavimāna*-celestial abode 13. Covered vessel and 14. smokeless fire (ills. 3, 4 and 5).

According to *Kalpasūtra*,[15] the third object should be white spotted winged energetic lion with straight tail and tongue shown out but here an *Airāvata* (winged white elephant of Indra) is portrayed, which is one of the sixteen dreams of *Digambar* sect. The thirteenth object should be a heap of jewel, but in the present epistle, it is a covered vessel. It appears that the artist who has portrayed these objects may not have complete knowledge of the Jain tradition. These *svapnas* are often found illustrated in the Manuscripts of *Kaplasutras* as well as painted on the walls of Jain temples.

Aṣṭaṁangalas: The *Aṣṭaṁangalas* (eight auspicious objects) that follow the fourteen dreams are: 1. *Darpaṇaḥ*-round mirror with decorative border and artistic handle. This is for seeing one's true self. 2. *Puṣpadāma*: full blossomed flower 3. *Svastika*: it is highly auspicious, it signifies peace 4. *Kalasa* or *pūrṇa-ghaṭa*-full vase with flowers. This is worshipped because Jina is like *Kalasa* in his family. 5. *Matsya-yugam* – two fishes, a symbol of cupid. This suggests the victory of Jina over cupid. 6. *Bhadrāsanam* or *Supratiṣṭha*-auspicious seat. The beautiful coach has an artistic

In Public domain. Digitization Muthulakshmi Research Academy

umbrella over it. It is worshipped as it is sanctified by the feet of the blessed Lord. 7. *Vardhamānaka* or *Cūrṇapātra* – a flask, it is suggestive of increase of wealth, fame, merit etc. 8. *Nandyavarta*: its nine points have been beautifully casted without any fault. Nine points stand for nine *nidhis* (treasures) (ills. 5 and 6).

Aṣṭamangalas hold an important place as symbolic worship in Jain religion. In *Śvetāmbara* and *Digambar* sects *Aṣṭamangalas* are different. The present epistle described the *Aṣṭamangalas* according to *Śvetāmbara* texts like *Ācāradinakara*, *Aupapatikasūtra* and *Triṣaṣṭiśalākāpuruṣa*. These are found on decorative tops of architraves or ramparts or platforms or painted on walls, slabs. These are engraved on metals and worshipped in the Jain temples. Small platters of these *Aṣṭamangalas*, be it in silver or in bronze, are dedicated in the Jain temples and worshipped along with other Jain metal images in the sanctum.[16] Jain ladies prepare such *Aṣṭamangalas* on ground with the paste of uncooked rice and worship them. They are also represented in the Jain miniature paintings preserved in the Manuscripts or in the paintings on canvas of different *paṭas* and in the scroll painting of the *Vijñaptipatras*. Ajoy Kumar Sinha notes in his article[17] that *Astanangalas* are also represented in the Jaina miniature paintings preserved in the manuscripts or in the paintings on canvas of different *paṭas*, and in scroll-paintings of the *Vijñaptipatras*. It is also observed that such *Aṣṭamangalas* are also prepared on silver metal for the purpose of worship. Moreover, Jaina ladies prepare in the hall of worship such eight symbols on platters with uncooked husked rice.

The city of Jaisalmer: *Aṣṭamangalas* are followed by the historical pictures of the city of Jaisalmer itself. This set of pictures depicts places along with the route to be followed and shows the city of Jaisalmer in oblique perspective and considerable detail. The first picture depicts the outskirts showing hills from a far and a beautiful architectural map of fort of king Rawal Jaisala also known as

In Public domain. Digitization Muthulakshmi Research Academy

Sonar Killa (golden fort) built in 1156 A.D. (ill. 7) The fort is a city complex in itself consisting of palaces, security sources, *havelis*, temples and residential complexes of army and nine *Śvetāmbara* Jaina temples dating back to 12th century with devotees inside the campus. The fort complex encompasses mammoth merchant *havelis* which were built in 12th century by the rich merchants (ill. 8). The mansions are a fine example of craftsmanship of Hindus and Muslim workers. The sculptural filigree, screen windows, delicate pavilions and beautiful balconies of the mansions are simply amazing. The picture also details Guards at the gate of the fort holding weapons, elephants and horses, camels, chariots, cavalrymen, infantrymen, palanquins; the palace, the flagstaff, three shops with customers, large scales for *tuladana* or weighing in gold, silver and officials in Marvadi dresses sitting in their offices are shown.

The next picture is of an empty royal seat or *gadi* with a big round shape pillow; the city with houses on both the sides of the road. Men and women are standing on the gallery of the houses and looking at the road from windows. Total 8 houses and two big empty halls are portrayed. Two empty big halls appear like a rest house for the passersby. The picture also portrays the road along with people, soldiers are also passing on elephant and holding flags in their hands. A Yati is passing on the road and three people observing him. On this road a hawker selling a food item (*chanajorgaram*) is also beautifully portrayed. A person sitting on a road with a basket and snake in his hand appears like a Juggler.

After this commences marvelous scene of a market, which has eighteen shops of various objects portrayed in two columns along the road's sides (ills. 9, 10, 11, and 12). The shops are mainly of jeweler, milk, sweet, cloths for rich as well as ordinary people, washer-man, dyers, cobbler, potter, blacksmith, turban, weapon, sword-sharpening.

In Public domain. Digitization Muthulakshmi Research Academy

The shops of turban and sword-sharpening are interesting features of the picture found in rarity. It is also worthy to note that the cobblers are Muslims. The picture of a lady operating the sword-sharpening machine and a lady dyer reflects on the identity and status of the women of that age. We further know that the ladies often visited the market place which shows that the ladies were free to move outside their houses. The eyes are prominent and noses aquiline and the dress is gaudy such as we often see in case of Rajasthani ladies. The cloths of customers at the shops are clearly indicative of Rajasthani clan.

Harley David discussing this epistle and particularly the route remarks[18]: "What is shown may vary enormously in scale from one part of a scroll to another, so that, for example, a few shops along the pontiff's route may be shown as large as an entire city. We do not know if the order of objects encountered along a particular route is properly maintained on scroll, though that seems likely, nor have we any idea what consideration guided the artist's choice of what to show or omit."

Procession: After this, appears a picture of a big main gate-*praveśadvāra*, followed by the procession to receive the male and female monks (ill. 13). This is portrayed in a horizontal shape. The procession presents marvelous illustrations (ills. 14 and 15) of five soldiers holding flags on elephants and six soldiers on horses; five persons driving a cart which has long religious flag over it; eleven soldiers holding big rifles, the possibility of their being British cannot be denied as this epistle belong to 1860 A.D.; one bullock cart; one open *pālakhi* carried by four persons; one close *pālakhi* carried by four persons; nine yatis and eight nuns; two persons with trumpet and six musicians with drum, conch etc. musical instruments in their hands; well decked men and women, some are holding flags-*indradhvajas* in their hands, the main Yati- the principal preceptor with four persons holding cloth over his head

In Public domain. Digitization Muthulakshmi Research Academy

and two persons fanning with *cāmara*. The picture also portrays the outskirts of the city showing trees, temples and some houses (ill. 16).

After illustrations commences the actual *Vijñapti*- a letter of request.

श्रीसद्गुरुभ्यो नमः। श्रीमद्विघ्नविच्छेदेन्मः। श्रीजिनाय नमः।। दूहा।। स्वस्ति श्रीशैत्रूंजयति। आदिकरण आदेय। हरणपापसुखकरण नित। जयो जयो नाभेय।।१।। निर्विकार विज्ञानघन। चिदानंदचिद्रूप। अलखअलेपअमूर्त्तिमय। नमूं आदिजिनभूप।।२।। स्वस्ति श्री सुखसंपदा। दायकपरमदयाल। विश्वसेन अवतंसकुल। जगजीवनप्रतिपाल।।१।। मेघरायमहीपतभवे। भयेभवकरुणावंत। कृपया कीध कपोतनी। ते प्रणमूं श्रीशांति।।२।। स्वस्ति श्री रमणीतिलक। सेवितसुरनरवृंद। ब्रह्माव्रतीसिरमुकुटमणि। नमीयै नेमजिणंद।।१।। वयलाघवव्रत आदर्यौं। विरमी मोहविकार।। रमणिरंभराजुलजिसी। तजि तर्या भवपार।।२।। स्वस्ति श्रीलीलाकलित।। दलितदुरितदुर्जेय।। कमठ निकंदननीलतनु।। वंदूं जिनवामेय।।१।।अत्यद्भूत उद्योतमय।। परमानन्दपदीष्ट।। जगहितधर्त्ताज्योतिमय।। श्रीपारसपरमीष्ट।।२।। स्वस्ति श्रीशासनधणी।। वर्धमानभगवंत।। केवलज्ञानदिवाकरू।। अतिसयवंतमहंत।।१।। त्रिभुवनपति त्रिसला तणो।। नंदनगुणहगंभीर।। सिद्धारथकुलकेसरी। वंदू श्रीजिनवीर।।२।। जंबूद्वीपना भरतमां।। पूरबदेशमहंत।। देश अवर में देष(ख)तां।। ए अधिको सोहंत।।३।। हिवतिणदेशै पुर घणा।। पिण सहु पुर सिणगार।। वाणारसपुर सुहामणो। इंद्रपुरी अनुहार।।४।। इम अनेकगुणे करी।। सोहै अतिसिरदार।। वाणारसपुरवर भलो। देवनगर उणिहार।।५।। तेह नगर शुभ थानके। सकल गुणे सहितान्।। चारित्रपात्रचूडामणिं। पंडित माहै प्रधान।।६।। सुमतिगुपति सुध आदरी। विषयविकारनो त्याग।। कीधो लीधो चारित जै।। राषै(खै) चढते राग।।७।। युगप्रधांन जग जागतो। गुरुगौतम अवतार।। साचवाचसत्यसाहसी।। क्षमादयाभंडार।।८।। पूज्याराध्य तमोतमारै।। परमपूज्यपुनीत।। अर्च्चनीय छो सहू तणा।। वंदनीकसुविनीत।।९।। सकलगुणे करी सोभता।। गछपतीयां सिरमोड।। कुमतांधकारेन भोमणी हूवै न दूजां होड।।१०।। उदार्यधैर्यगंभीर्यता।। सौंदर्यवर्यादिगुणेह।। भूषणजैन विभूषण।। भूषणकीर्त्ति गुणेह।।११।। चंद्रपरै चढती कला।। रूपै मयणसनूर। रयण चिंतामणिसारिषा(खा)।। नित नित चढते नूर।।१२।। इकविध असंजम टालता।। दुविध धर्मउपदेश।। ज्ञायक गुणत्रय तत्त्वनां। जीताकषायकलेश।।१३।। पंचमहाव्रत पालता। षट्कायक आधार। भय साते भिडभांजीया।। मद अवचूर्या मार।।१४।। नवविध सुध ब्रह्मव्रतना। धारक छो जतीधर्म।। उपदेशे गुरुस्वमुखे।। नय उपनयना मर्म।।१५।। ज्ञायक अंग इग्यारना। बार उपांग वखांण।। काठी तेरना जीपक। विद्या चवद सुजांण।।१६।। वाचै गुरुव्याख्यान में।। सिद्ध — text brittle पणदशभेद।। सोलकला पूरणशशी। सतरै संयमभेद।।१७।। त्रिकरण थिर करी टालता।।अघना स्थांन अढार। उगणीस दोस काकुसगना।। वारकमोहविकार।।१८।। वीसस्थानक उजुवलता।। श्रावक गुण इकवीस। बावीस परीसह जिपता।। सुगडंगाध्ययन तेवीस।।१९।। कथकवलीपालक सदा।। आणा जिन चोवीस।। भावना पचवीस भावता।।

In Public domain. Digitization Muthulakshmi Research Academy

कप्पागयण छठवीस॥२०॥ सत्तावीस अणगारना॥ गुणमणिमुगतामाल॥ इण भूषणे गुरु अलंकरया॥ समतापात्र विशाल॥२१॥ अडवीस भेद मति ज्ञानना। अहवाल बधि अडवीस॥ वचनसुधारस वरसतें॥ इम आखै सूरीस॥२२॥ एकै ऊंणा त्रीसजै॥ पापप्रसंगे उदास॥ तीसथानक मोहनीतणा॥ वरजै प्रमाद निवास॥२३॥ गुण इकतीस जैसिद्धना। धारकमनशुभध्यान॥ गुरुबत्तीसलक्षणगुणे। दिन दिन वधते वान॥२४॥ तेतीस आसातनाटालिता॥ सुरसहकोडि तेतीस॥ चोतीस अतिसय जांणता॥ वांणी गुण पेंतीस॥२५॥ उत्तराध्ययन बत्तीसनाजी॥ उपदेशक विष्या(ख्या)ता इम बत्तीस गुणे करी॥ निग्रही इंद्रिय पंचना॥ नवविध ब्रह्मनाधारा॥ जीपकच्यार कषायना॥ एहवा गुणह अढारा॥२७॥ पंचमहाव्रत पालता॥ पालता पंचाचारा॥ पंचसुमति त्रय गुप्तिना। सूरिबत्तीसगुणधारा॥२८॥ इत्यादि यावत्। षड्त्रिंशत् सू रिगुणगणसमलंकितगात्रान्। जंगमयुगप्रधाना भट्टारकेन्द्र। श्री श्री श्री श्री १०८ श्रीश्रीश्री जिनमुक्तिसूरिजित्सूरिश्वरराजान्॥ सकलपाठकवाचकमुनिजना संसेवित चरणेंदीवरान्॥ दूहा॥ देस अभिनव देषी(खी)या। लिष्या(ख्या) चित्रांकित लेष(ख) माडदेशसममहीयलै। उपमा नावै एक॥१॥ चंगा नर चंगीधरा॥ वनिता चंगे वेष॥ माडदेश सम को नही॥ देष्या(ख्या) केई देश॥२॥ दीपत तिण देशै घणा॥ जनपदजगतप्रसिद्ध। सहिर जैसांण है सिरै॥ कृद्धिकद्धिसमृद्धि॥३॥ वापीकूपसरगिरसजल॥ गढमढमिंदरगोष(ख)॥ वनउपवनसरितावनो घर घर पदमणि जोंख॥४॥ सहमिंदरसूंदरवणै॥ वणियावाग विहद्द॥ विकसित चंदा वदनीयां॥ है जेसांणो हद्द॥५॥

इत(ति) श्री जेशलमेरुतः लिषा(खा) समस्तबृहत् खरतरभट्टारकगच्छीयश्रीसंघस्य द्वादशावर्त्तवन्दना १०८ कृत्वावधार्याः अत्र श्री मत्पूज्य कृपादृष्टिवृष्टिभरात् सततं शिवश्रेणिर्वरीवर्त्ति॥ आपको कुशलो दंतकपत्रं समीहामहे॥ अपरं च आपरो कृपापत्र इणां दिनां माहै आयो नही सुदीरावसी आप मोटा हो गछनायक हो आपरै दरसणरी वांदणरो श्री संघरै घणो हर्ष है। संघरी वीनती अवधारनें श्रीसंघ उपर मेहरवानी करने जलदी पधारसी आवतो चौमास अठै करावसी इति रहस्यं मिती (इति) चैत्र सुदि १३।

लिखतं पं. सत्यविनयमुनि। पं. अमरसुंदरमुनि चिसूं पू. निमचंदमेघराजकी वंदना शताष्टवार मालमहुसी तथा वीनतीपत्र श्रीसंघरी लिखाय मेली छै सुपोहचसी॥ श्रीसंघरी वीनती अवधारनै जलदी पधारसी॥

संवत् १९१६ रे मति चता सुद १३ वार बुध दसकत मुं नथमल जोरावर संघाणी वरढीयेरा॥१॥

The letter ends with 15 signatures of invitees.

Analysis of the text:

The text is in *Devanagari* script and the language is a blend of Rajasthani and Prakrit. It is written in *dūhā* style. *Dūhās* are famous in local dialects and they are sung in a definite *raga*. In some places few words of Gujarati and Hindi language are also used. The letters like छे, छो are purely of Gujarati language.

First ten *dūhās* contain *mangala* to Satrunjaya, Nemiji, Santinatha,

In Public domain. Digitization Muthulakshmi Research Academy

Vardhaman etc. Then commences the glorification of the city of Vanarasapura, the city where the Yati Jinamuktisuri is residing, in the following words – in Bharata of *Jambudvīpa, pūrabadeśa* is great and Vanarasapura is a beautiful city in eastern part of India. Further it is compared with *Indrapuri* and *Devanagara*, where many *panditas* are residing and propagate the religion. It eulogises Yati Jinamuktisuri by saying possessor of highest characteristics (*caritrapatracūḍāmaṇi*), principal preceptor (*paṇḍita māhe pradhāna*), worthy of highest worship (*paramapūjyapunīta*) and senior in the community (*gacchapatīyam śiramoda*).

Then the text describes certain Jain technical terms. They are: एकविध असंजम, दुविध धर्म, त्रण तत्त्व, चार कषाय, पंच महाव्रत, छ काय, सात भय, आठ मद, नव वाड, दशविध श्रमणधर्म, अगीयार अंग, बार उपांग, तेर काठिआ (thirteen difficult things), चउदभेद विद्या, सोल कला, सत्तरभेद संजम, अढार अघ, ओगणीस दोष, वीस स्थानक, इकवीस गुण, बावीस परीषह (twenty two troubles), तेवीस सुगडांग अध्ययन, चोवीस आणा, पंचवीस भावना, छवीस अध्ययनना काल, सत्तावीस अणगार. The scroll describes these twenty seven good qualities of a Jain monk, divided into *samyamas* or ways for the control of the mind, the body and the speech. The *Yati-guṇas*, the chief characteristics of a true monk, the *samitis* or ways of arresting the inflow of *karma*, the *Guptis* i.e the rules for controlling of mind, speech and body are included in these *guṇas*. This epistle gives the details of all the main characteristics of the Jaina *Sadhus*. Further it describes total thirty six qualities of Muni Jinamuktisuri. Normally they are 108 but this letter mentions only 36 out of 108.

The scribe furnishes the information that the epistle is prepared at Māḍadeśa: लिष्या चित्रांकित लेष माडदेशसममहीयले Further it says: उपमा नावै एक॥१॥ चंगा नर चंगीधरा॥ वनिता चंगे वेष॥ माडदेश सम को नही॥ देष्या केई देश॥२॥ दीपत तिण देशै घणा॥ जनपदजगतप्रसिद्ध। सहिर जैसांण है सिरै॥ कृद्धिकद्धिसमृद्धि॥३॥ वापीकूपसरगिरसजला॥ गढमढमिंदरगोष (ख)॥ वनउपवनसरितावने। घर घर पदमणि जोंख॥४॥ Madadesa (Marwad is used as a synonym for Rajasthan) is very beautiful and incomparable, there are many cities in Madadesa but Jaisalmer (जैसांण) is very famous, the men and women of Jaisalmer are decked in beautiful dresses, it is prosperous with many step-

In Public domain. Digitization Muthulakshmi Research Academy

wells, wells, lakes, forts, hills, temples, gardens, forests, rivers and houses with beautiful women. The word '*Jesana*' is used as synonym for Jaisalmer in Rajasthani language. 'मालमहुसी is a typical Rajasthani word, which means horses, camels, elephants carrying necessary luggage. In the colophon this word occur and it says that along with the request letter these things are also send for the Yati to come to their place without any difficulty. The word भट्टारकेन्द्र is a title used for Yati Jinamuktisuri. Bhattarakas are leading religious people dedicated to knowledge and religion. They motivated their followers to prepare the manuscripts and donate to Jain temples. Thus the tradition of *Śāstradāna* was propagated by Bhattarakas.

At the end the colophon says: "we wish your well-being, we have not received any *krupāpatra* from you till date. The *sangh* is very happy and eager for your *darsana*." At last occurs the request: This is a request from the *sangh* of *Brhat-Kharataragaccha* and the request is made to come early in the coming four months of monsoon.

On behalf of the *Sangh* of Jaisalmer, *Pandit* Satyavinayamuni, Pt. Amarasundaramuni and Nimachandamegharaj send this letter of request. It also records its date as *Vikram Samvat* 1916 (1859 A.D.) *caitra* month, *suda* 13 and Wednesday. Nathamal Joravar Sanghani Varadhiyera may be the name of the scribe. As usual the name of the artist who has portrayed this epistle is not mentioned.

Conclusion

In the above pages four *Vijñaptipatras* are tried to be studied and analyse critically. Many *Vijñaptipatras* are published by Jain magazine named *Anusandhāna* published from Ahmedabad. But they are textual only. Since these valuable *Vijñaptipatras* are not easily available to the scholars, they are not studied properly. Besides being religious text *Vijñaptipatras* are the source of information for our social and cultural condition of the ancient period. Therefore all such *Vijñaptipatras* should be made easily

In Public domain. Digitization Muthulakshmi Research Academy

access to the scholars for further research and study.

At the end again refuting the sarcastic remark of Alfred Master I would like to conclude with highly optimistic opinion that Dr. Hirananda Sastri's efforts in this direction are certainly going to be rewarded in understanding thoroughly such many more *Vijñaptipatras*. Unfortunately, this tradition of inviting monks by sending *Vijñaptipatra* is not in practice any more. Still today also monks do travel on foot, invited by local Jain communities but usually by way of a letter or phone call but nothing as formal as *Vijñaptipatra*.

Moreover, in comparison with ordinary simple manuscript it is more difficult to preserve these literature due to their physical form. They are made on one material (preferably paper) and mounted on another material, mostly on cloth. Generally in every library they are found folded and placed in the show-cases to attract the visitors. As a result, frequently it comes into contact with light and air and even touch of people for photography. This has contributed in the deterioration of its life. In some of the Jain temple libraries these are found completely neglected. In such situation it is extremely necessary to preserve such literature with utmost care. Therefore along with the critical edition and publication of rare and important Manuscript of *Śāstra* texts similar importance should be given to the publication and study of such *paṭas* which are important from cultural, social, historical, political, architectural, and artistic point of view.

The study of such unique and peculiar manuscript certainly does not aim at exploring any new facts related to any *Śāstra*, however, unraveling the cultural elements along with religious propagation is always overwhelming and attractive. This is important from the historical spread and development of Jain religion and its practices in various parts of western India also. The most important outcome of such study, though it could not be attempted here and left for the concerned scholar of linguistic, is a linguistic study of Rajasthani and old Gujarati languages in classical period.

In Public domain. Digitization Muthulakshmi Research Academy

References

1. Moti Chandra, A Painted Scroll from Nepal, *Bulletin of the Prince of Wales Museum*, Bombay, No. 1, 1950–51, pp. 6–14.
2. Review of Hirananda Sastri's *Ancient Vijñaptipatras* by Alfred Master, *Journal of the Royal Society of Great Britain and Ireland*, No. 1, April 1944, pp. 96–98.
3. Hermann Jacobi, The Auspicious Dreams of Ksatriyani Trisala, *Jain Journal*, April 1971, Vol. V, No. 4, pp. 188–193.
4. Nahata B.L., *Vijñaptipatra* of Udaipur, *Jain Journal*, Vol. VII, No. 1, 1972, p.1.
5. Sehgal, K.K., *Dungarpur Gazetteers*, Government of Rajasthan, Jaipur, 1974, p.17
6. Jain Jyoti Prasad, *Religion and Culture of the Jainas*, Bharatiya Jnanapith Publication, Delhi, 1983, p. 28.
7. Sharma, G.N., *Social Life in Medieval Rajasthan*, (1500–1800 A.D.), Lakshmi Narayan Agarwal Educational publishers, Agra, 1968, p. 255
8. PP. Vijaylabdhisurisvaraji, *Jain Ratna Cintamani Sarva Sangraha sarth*, Vol. 1–2, 1985, Editor: Nandlal B. Devluk, p. 396.
9. Nigam, Shyamasundar, "Pracin Malawa ka Jain Sthapatya", *Sodha-samaveta*, XIX, 2, July–Sep, 2010, p. 95
10. *Gurugunaratnakarakavyam* of Somacharitra Gani, Edi Muni Sri Indravijaya, Varanasi, *Virasamvat* 2467.
11. Modi, J.D., *Vadodarano Vaibhav*, Vadodara, 1923, pp. 9–10
12. Surendra Gopal, "Social Life in Gujarat & Rajasthan in the 19th century as revealed in a scroll of invitation", *Jain Journal*, 1972, Vol. VI, No. 3, pp. 106–108
13. Sandesara Bhogilal, 'Dipavijayakrut Vadodarani Gazal', *Sahitya*, February, 1932
14. Somani Ram Vallabh, History of Kharataragaccha, *Jain Journal*, July 1992, Vol. XXVII, No.1, pp. 33–52.
15. The Auspicious Dreams of Ksatriyani Trisala, Translated by Hermann Jacobi, *Jain Journal*, April 1971, Vol. V, No. 4, pp. 188–193.
16. Shas, U.P., *Studies in Jaina Art*, Benaras, 1955, pp. 109–112.
17. Sinha, Ajoy Kumar, An Unpublished *Aṣṭamangala Patta* at Bhagalpur, *Jain Journal*, Vol. XXI, No. 2, Oct. 1986.
18. John Brian Harley & David Woodward, Cartography in the Traditional and South Asian Societies, *A History of Cartography*, Vol. 2, Issue 1, The University of Chicago Press, Chicago, 1992, p. 461.

In Public domain. Digitization Muthulakshmi Research Academy

Bibliography

1. Idem, *Vijñaptipatras* a source for the social History of Jains in the 19th century, *Proceedings, Indian Historical Records Commission*, Madras, XL session, pp. 1–3.
2. Nalini Balbir, Seth Kanaiyalal, Chandrabala Tripathi, *Catalogue of Jain Manuscripts*, Vedams Books Private Limited, Delhi.
3. Sastri, Hirananda, *Ancient Vijñaptipatras*, Sri Pratapasimha Maharaja Rajyabhiseka Granthamala, Memoir No. 1, Vadodara State Press, 1942
4. Ghosh, Amalananda, *Jain Kala Evam Sthapatya*, Vol. III, Bharatiya Jnanapith, New Delhi, 1975.
5. Nawab, Sarabhai Manilal, *Jain Citra-kalpadruma*, Ahmadabad, 1936.
6. Khera, Dipti, Marginal, Mobile, Multilayered painted Invitationn letters as Bazaar objects in early Modern India, Journal 18, 1, 2016, http://www.journal 18.org/527
7. Shah, Umakant P., *Akota Bronzes*, Department of Archaeology, Government of Bombay, 1959.
8. Mehta, R.N., *Vadodara: Ek Adhyayan*, Oriental Institute, Vadodara, 1987

Notes

**Launkagaccha*: The Lonka or Launka sect of Jainism was founded in about 1474 A.D. by Lonkashah a rich and well-read merchant of Ahmedabad. The main principle of this sect was not to practice idol-worship. Later on this sect is known as *Sthānakavāsī*, those who do not have their religious practices in any temple but carry on their religious practices in *sthānakas* (places), which are like prayer-halls. The ascetics of this sect cover their mouth with white strips of cloth. Since this sect do not differ much from *Svetamber* they are also known as *Svetamber Sthānakavāsī*.

***Rajoharaṇa* of *Ogho*, a broom of woolen threads used to clean insects around the sitting area of a Jain Monk.

In Public domain. Digitization Muthulakshmi Research Academy

Dungarpur *Vijñaptipatras*

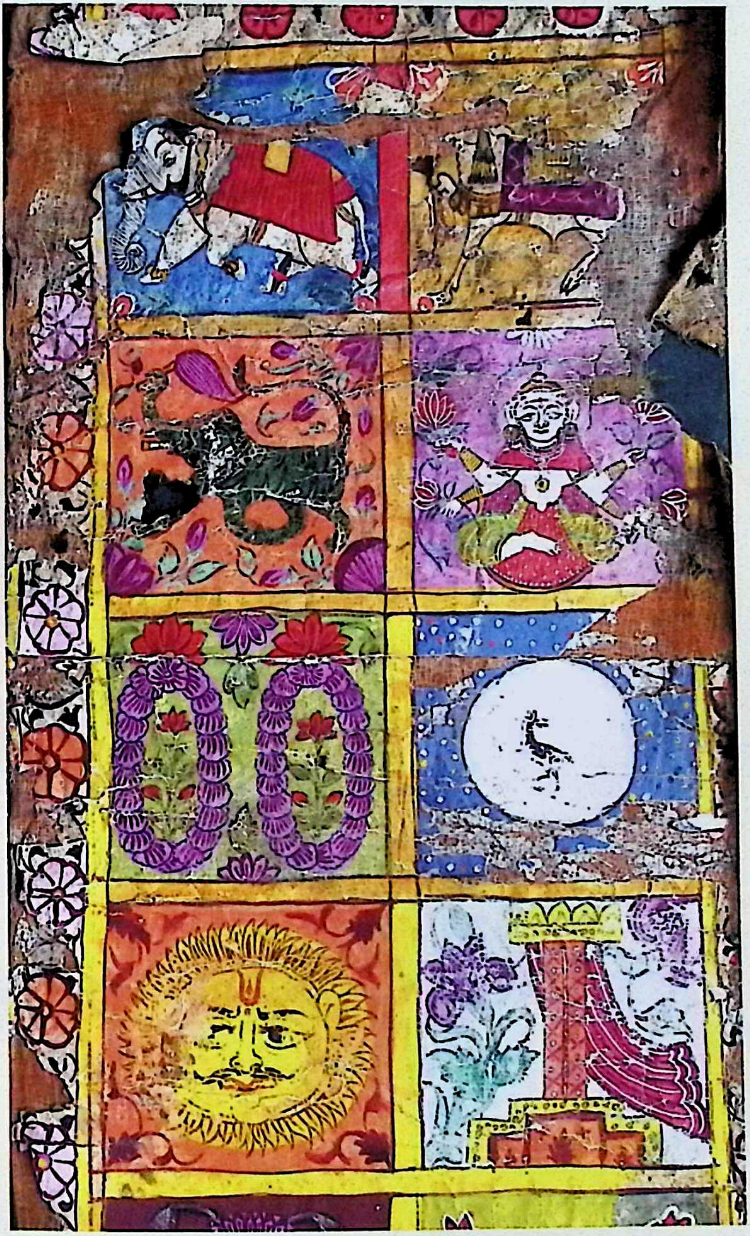


Illustration 1

In Public domain. Digitization Muthulakshmi Research Academy

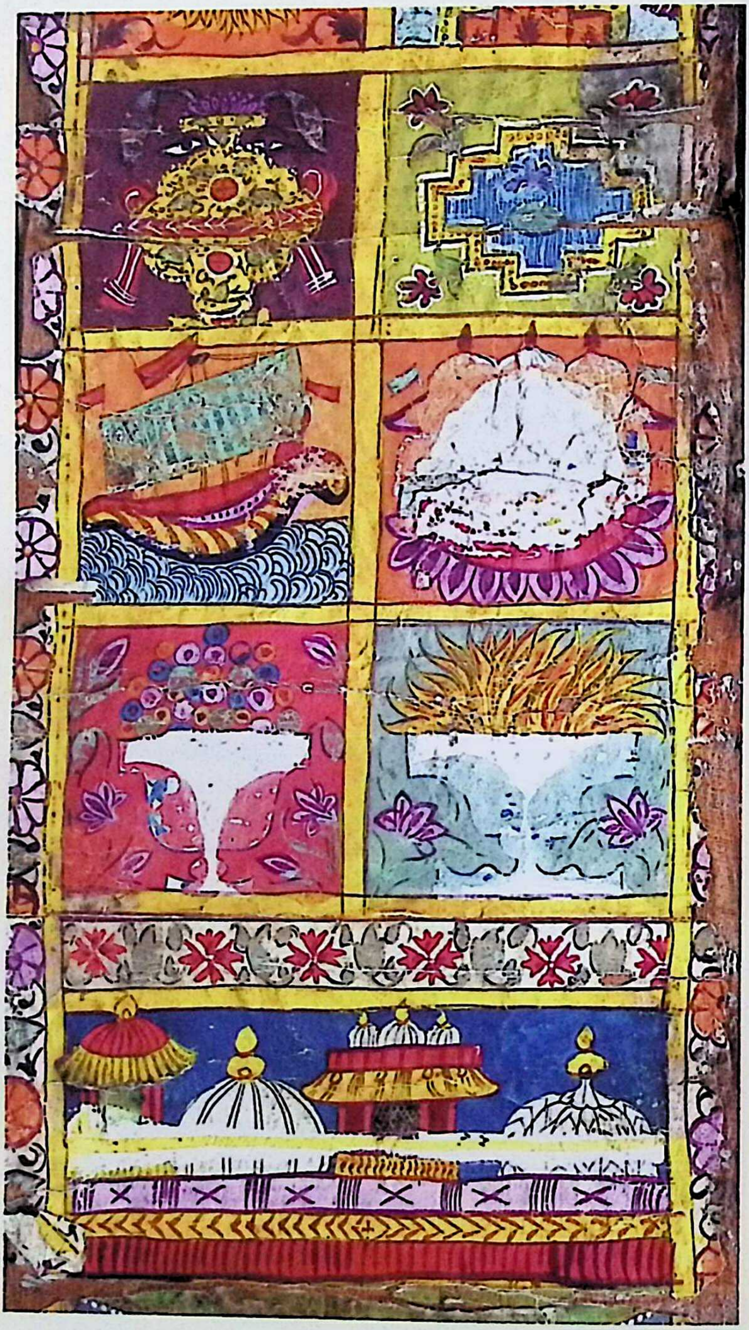


Illustration 2

In Public domain. Digitization Muthulakshmi Research Academy

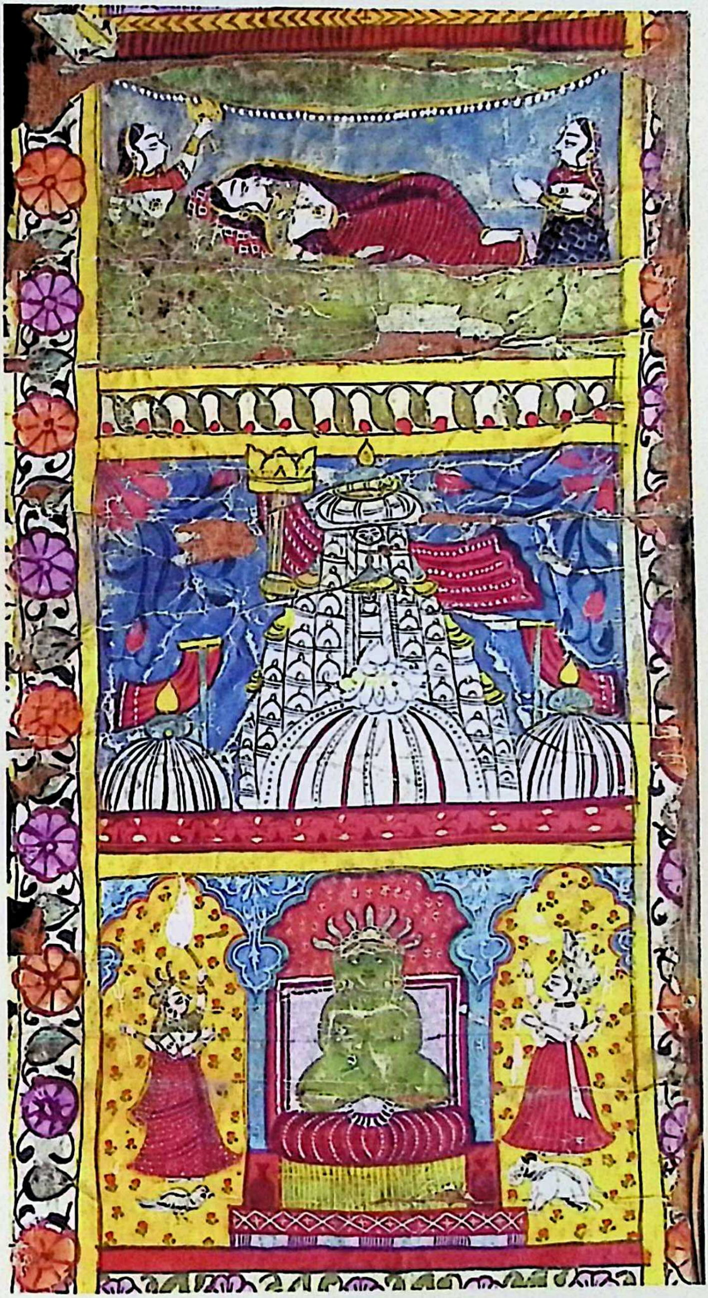


Illustration 3

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 4

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 5

In Public domain. Digitization Muthulakshmi Research Academy

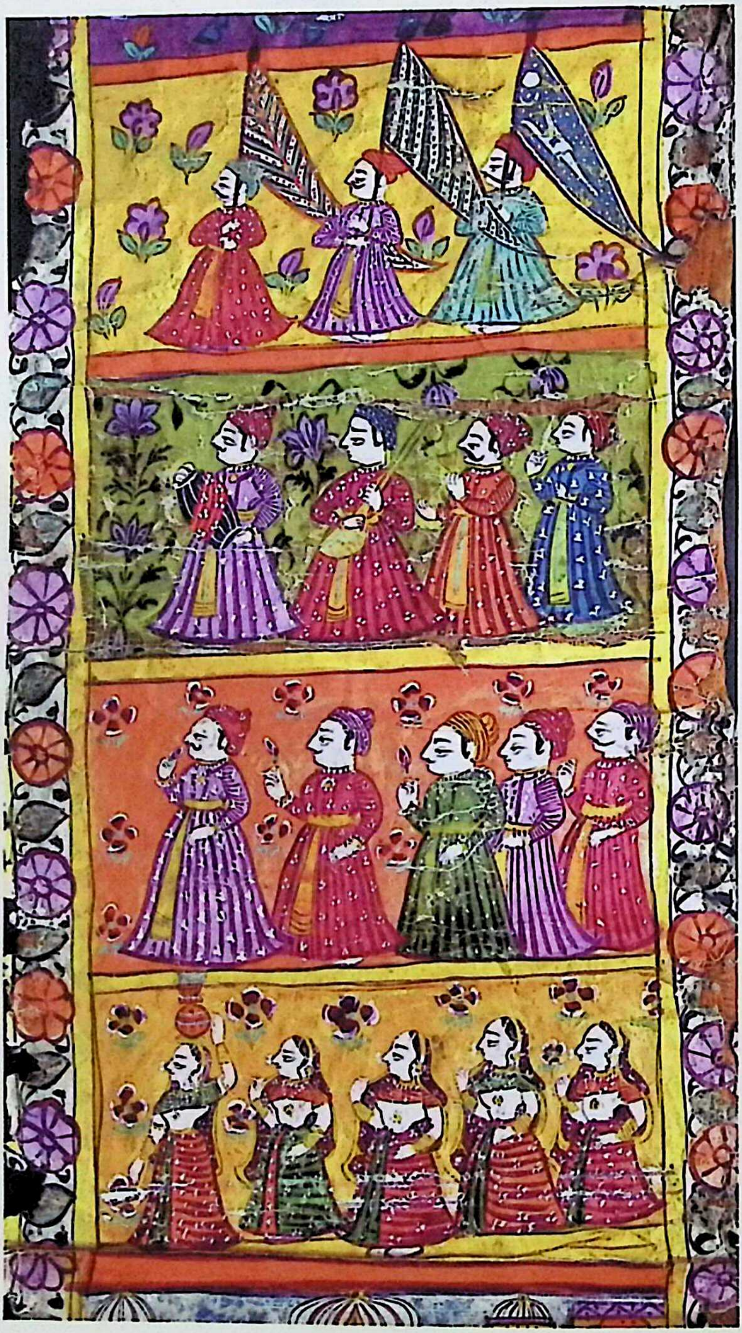


Illustration 6

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 7

In Public domain. Digitization Muthulakshmi Research Academy

Vadodara *Vijñaptipatras*

Illustration 1

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 2

In Public domain. Digitization Muthulakshmi Research Academy

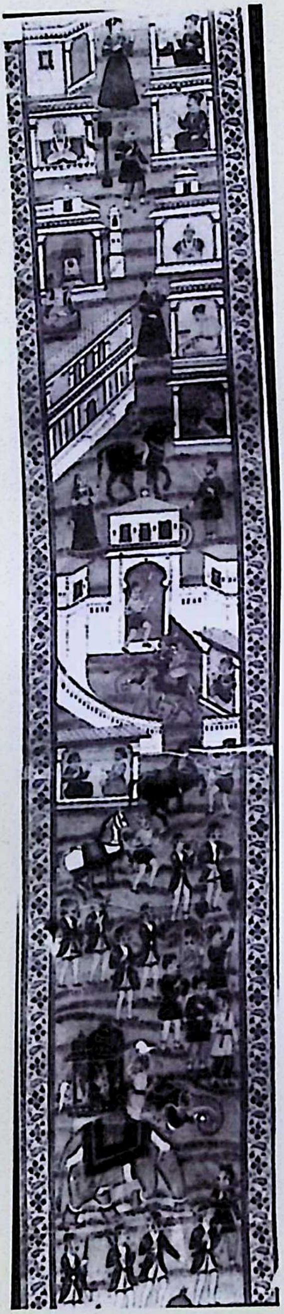


Illustration 3

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 4

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 5

In Public domain. Digitization Muthulakshmi Research Academy

Gondal *Vijñaptipatras*

Illustration 1

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 2

In Public domain. Digitization Muthulakshmi Research Academy

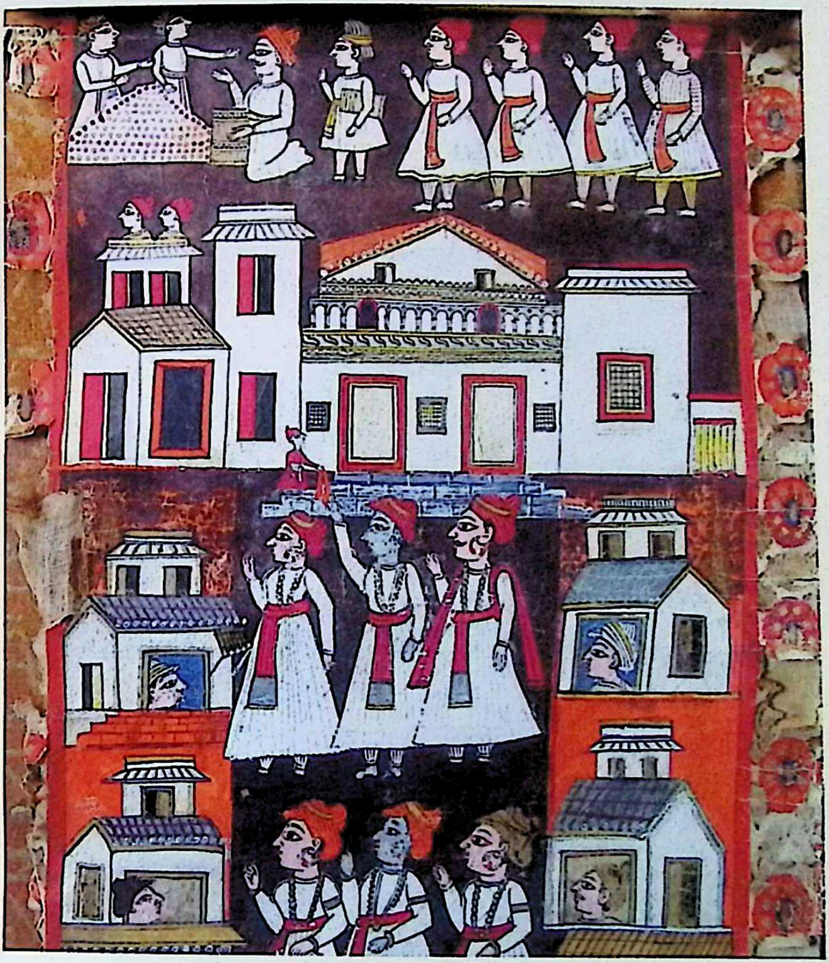


Illustration 3

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 4

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 5

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 6

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 7

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 8

In Public domain. Digitization Muthulakshmi Research Academy

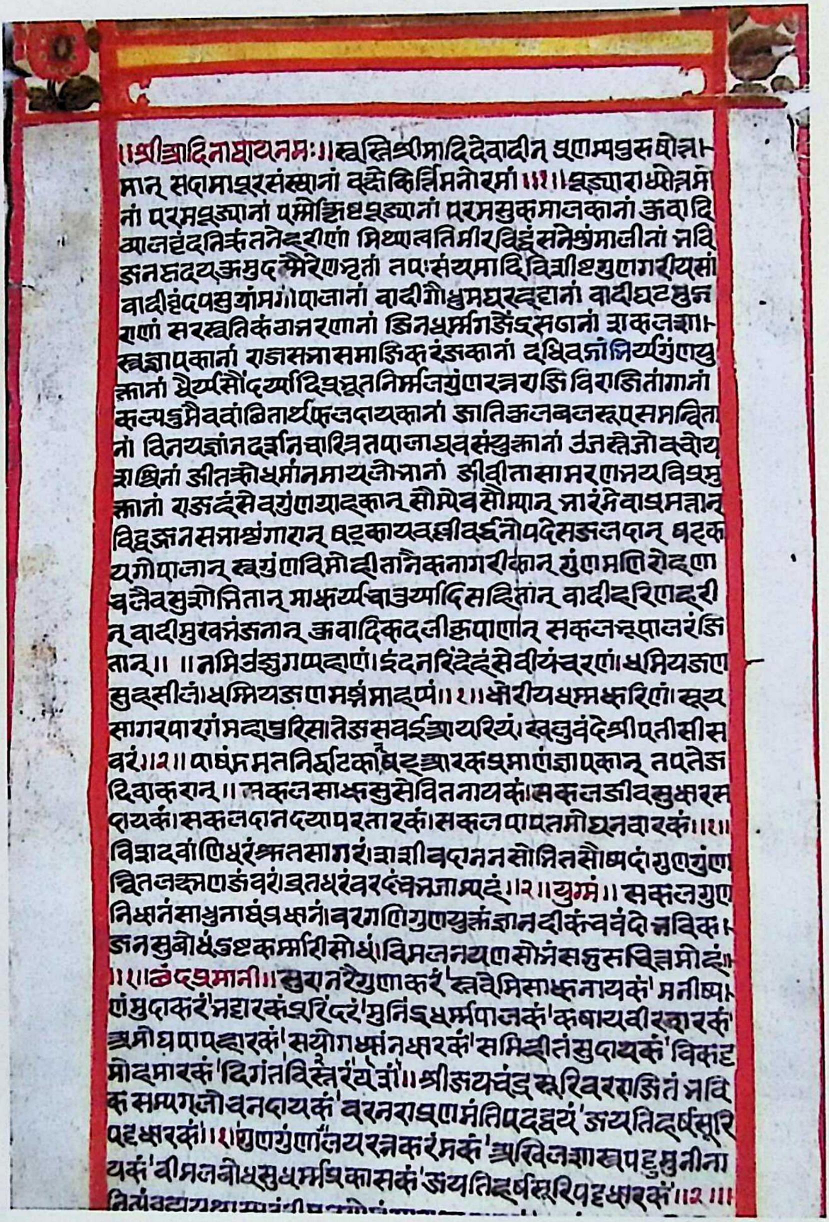


Illustration 9

In Public domain. Digitization Muthulakshmi Research Academy

Jaisalmer *Vijñaptipatras*

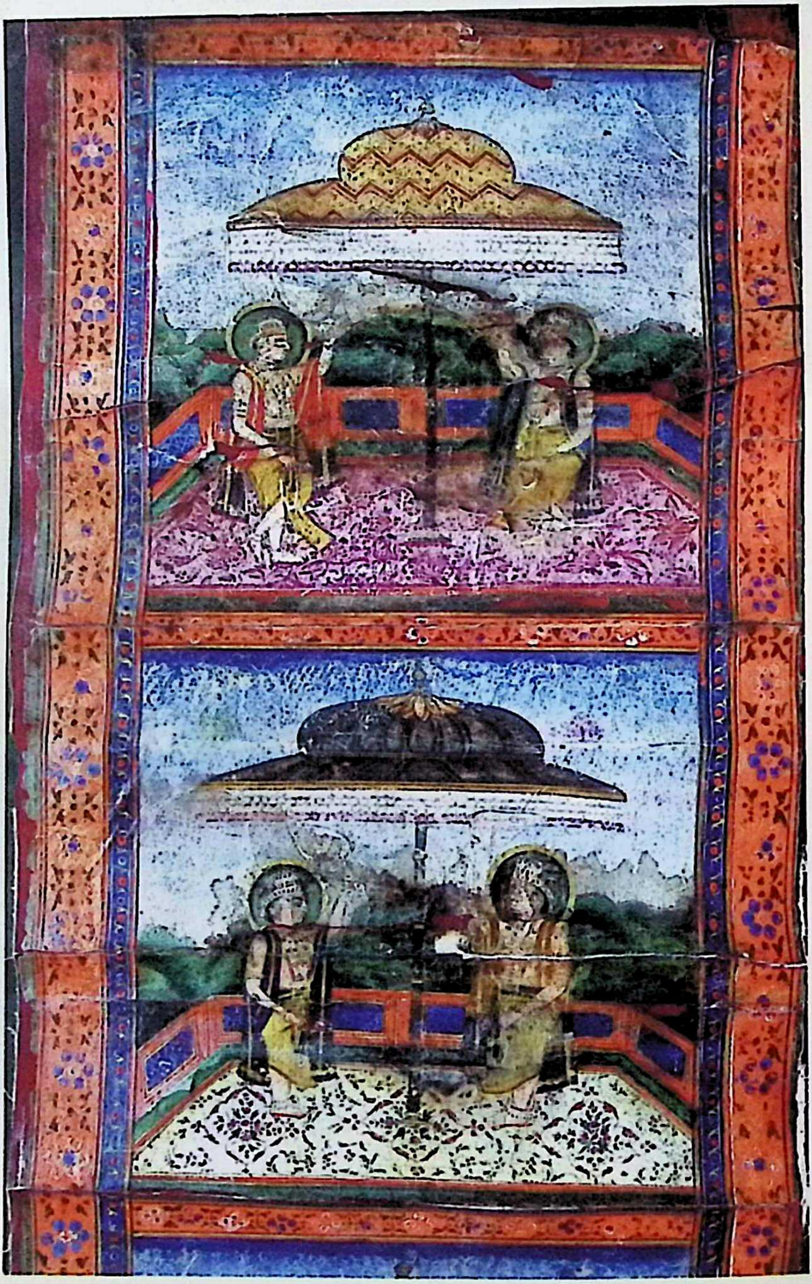


Illustration 1

In Public domain. Digitization Muthulakshmi Research Academy

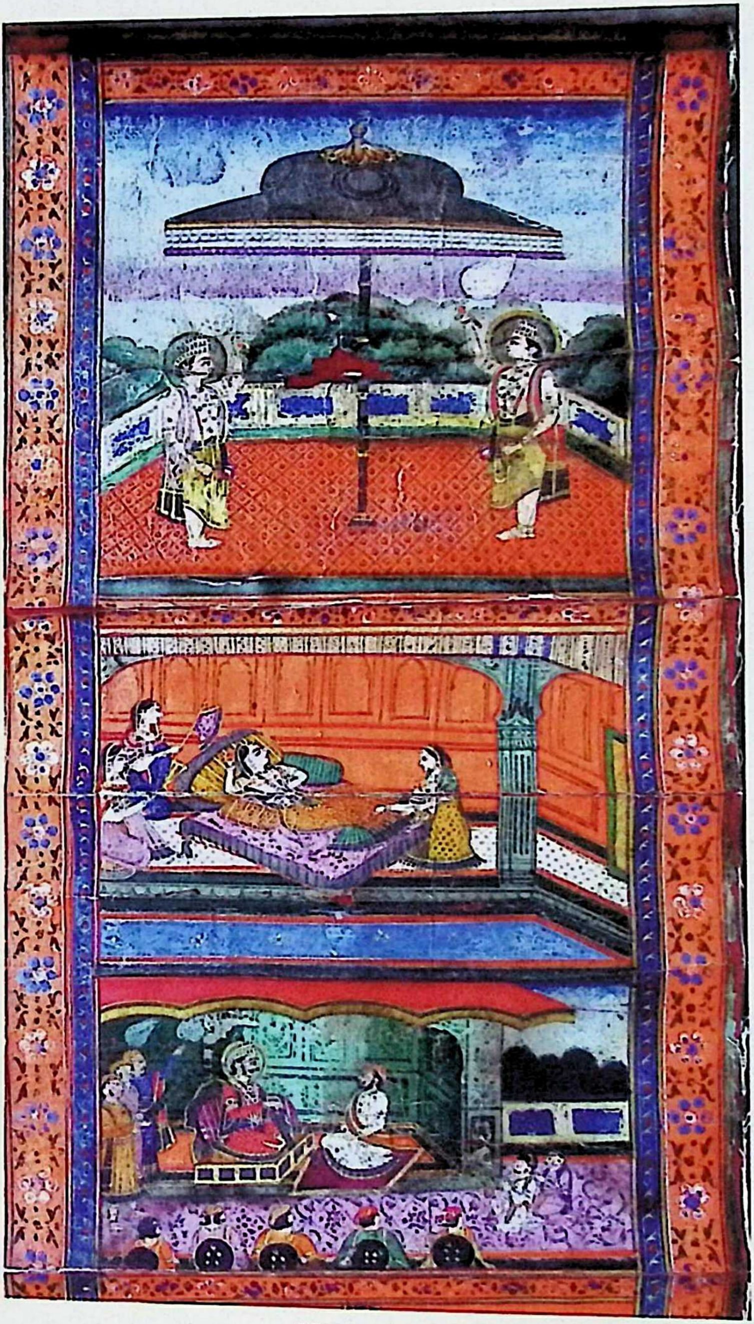


Illustration 2

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 3

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 4

In Public domain. Digitization Muthulakshmi Research Academy

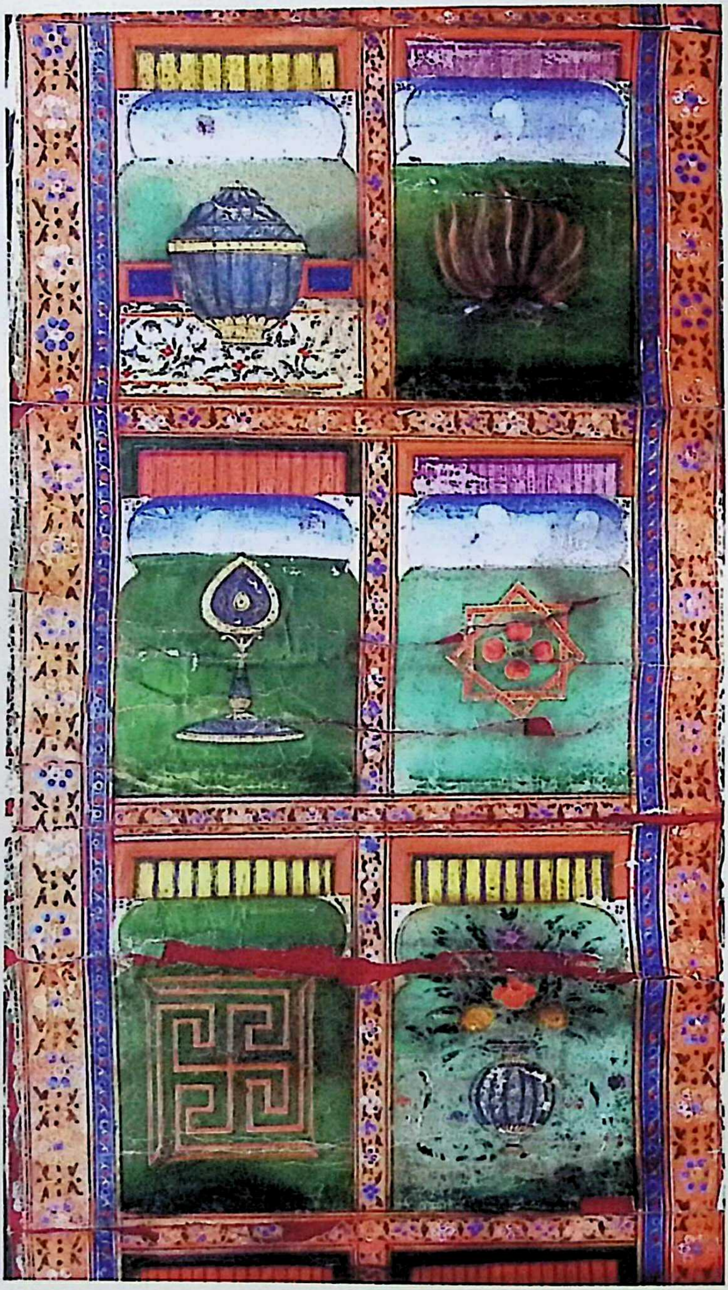


Illustration 5

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 6

In Public domain. Digitization Muthulakshmi Research Academy

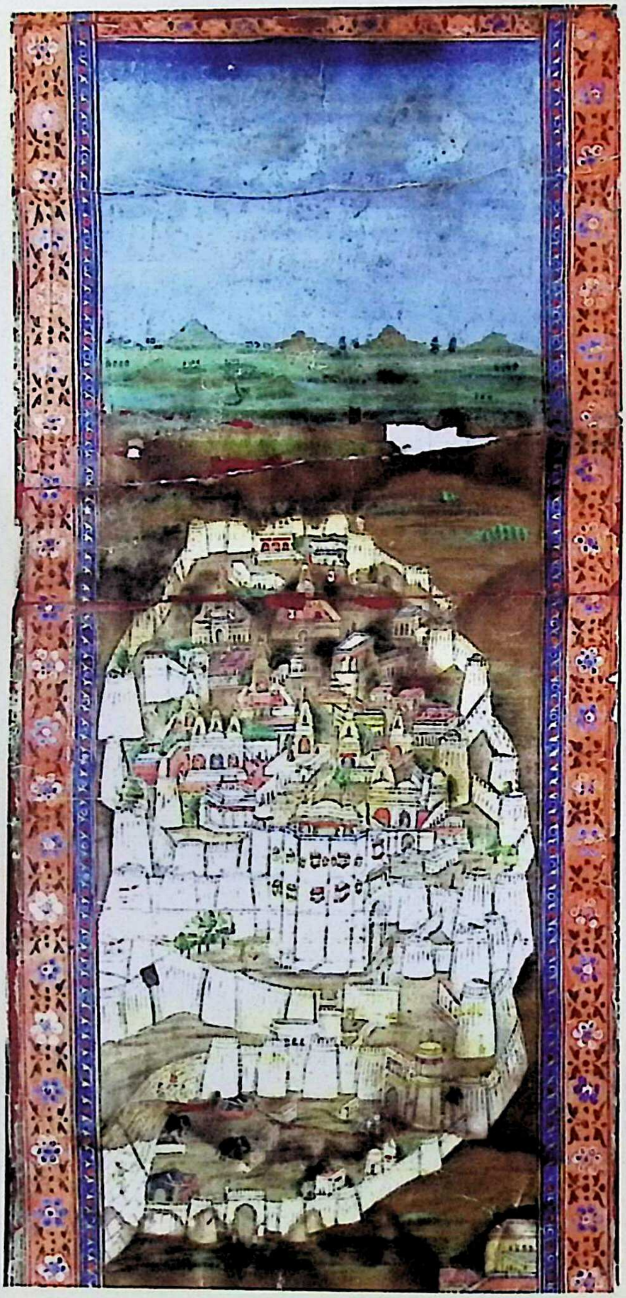


Illustration 7

In Public domain. Digitization Muthulakshmi Research Academy

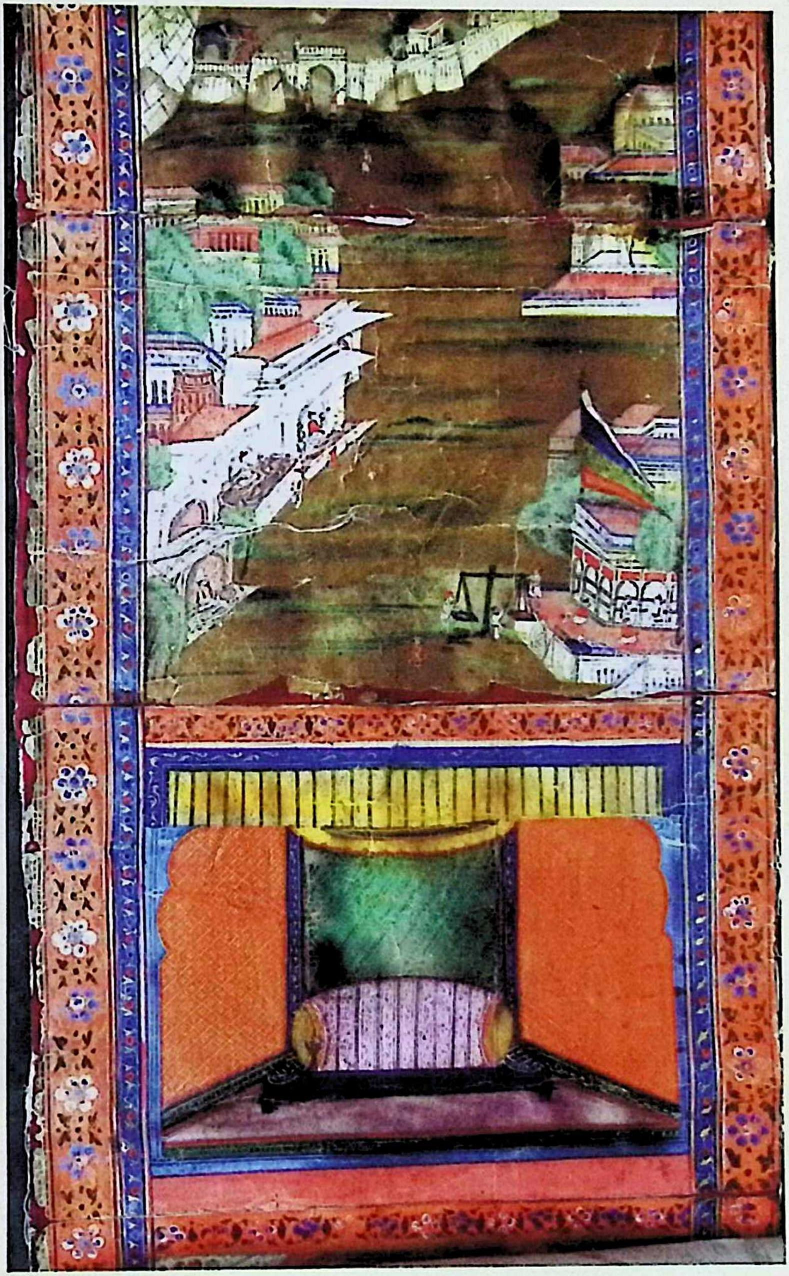


Illustration 8

In Public domain. Digitization Muthulakshmi Research Academy

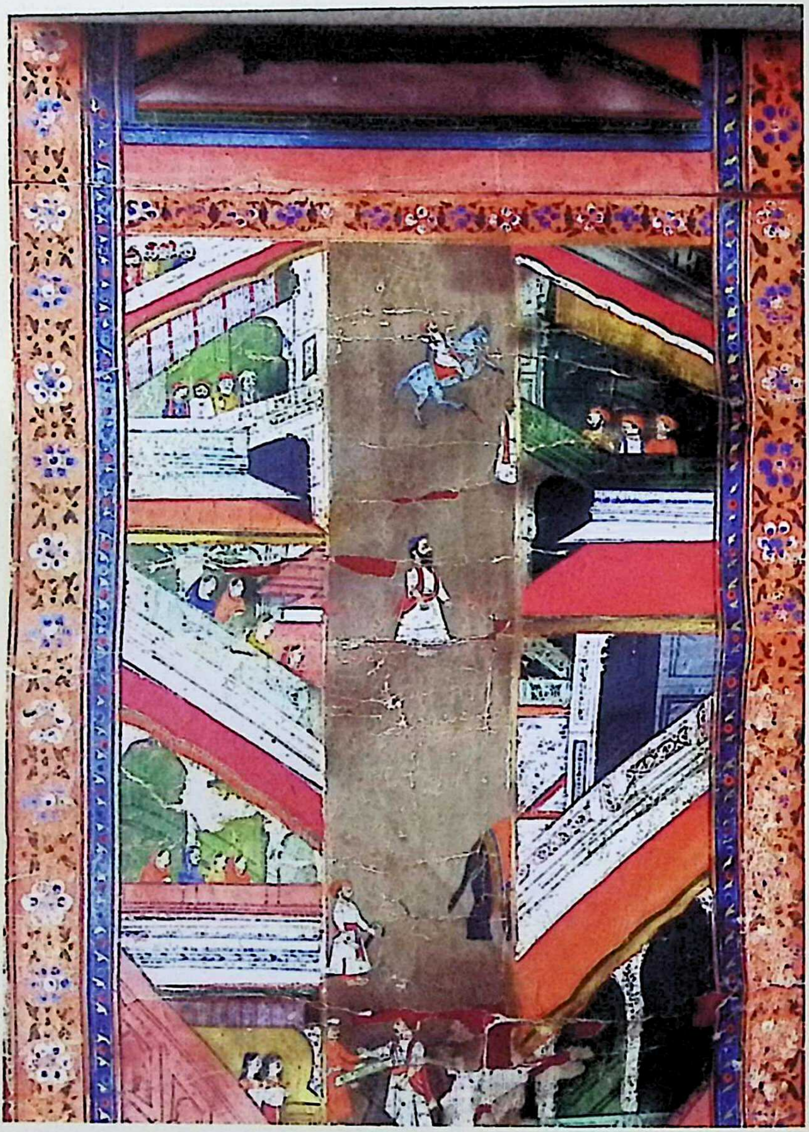


Illustration 9

In Public domain. Digitization Muthulakshmi Research Academy

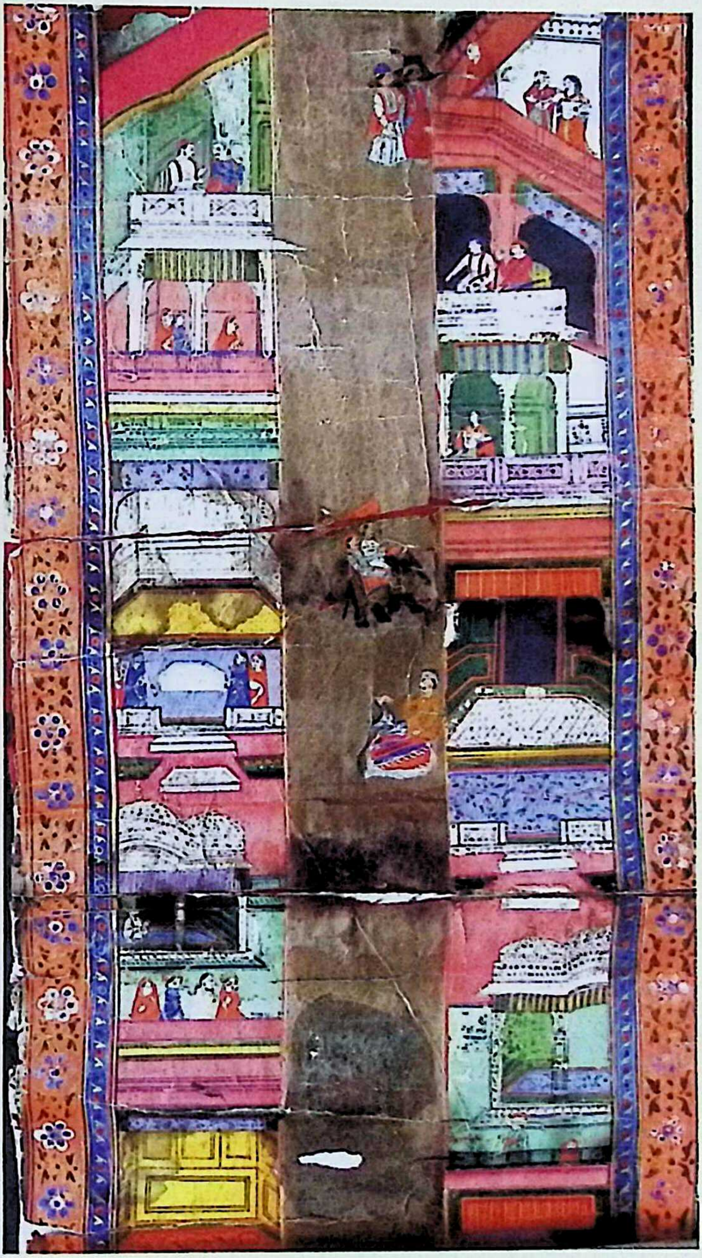


Illustration 10

In Public domain. Digitization Muthulakshmi Research Academy

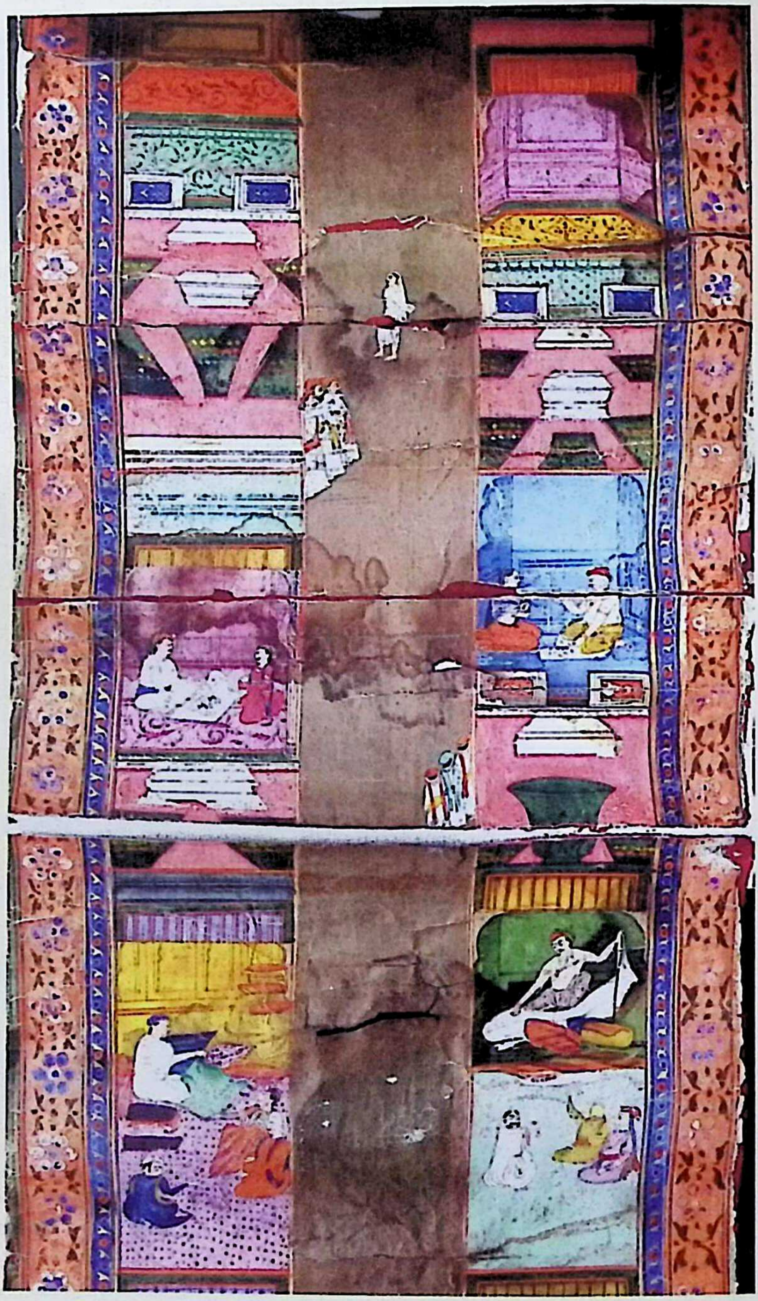


Illustration 11

In Public domain. Digitization Muthulakshmi Research Academy

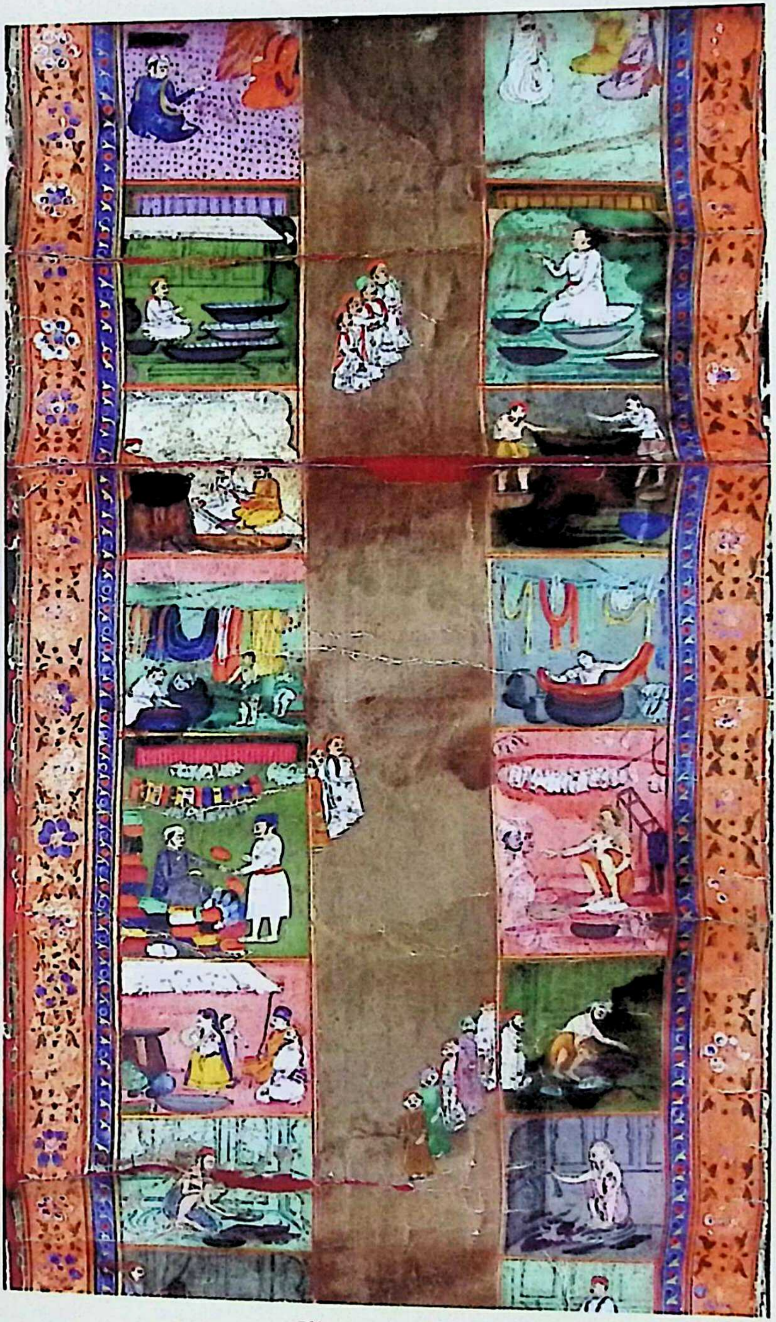


Illustration 12

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 13

In Public domain. Digitization Muthulakshmi Research Academy

Illustration 14

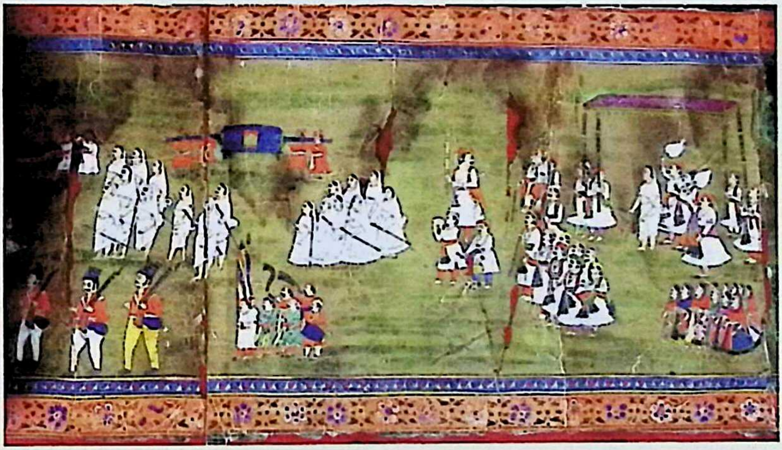


Illustration 15

In Public domain. Digitization Muthulakshmi Research Academy

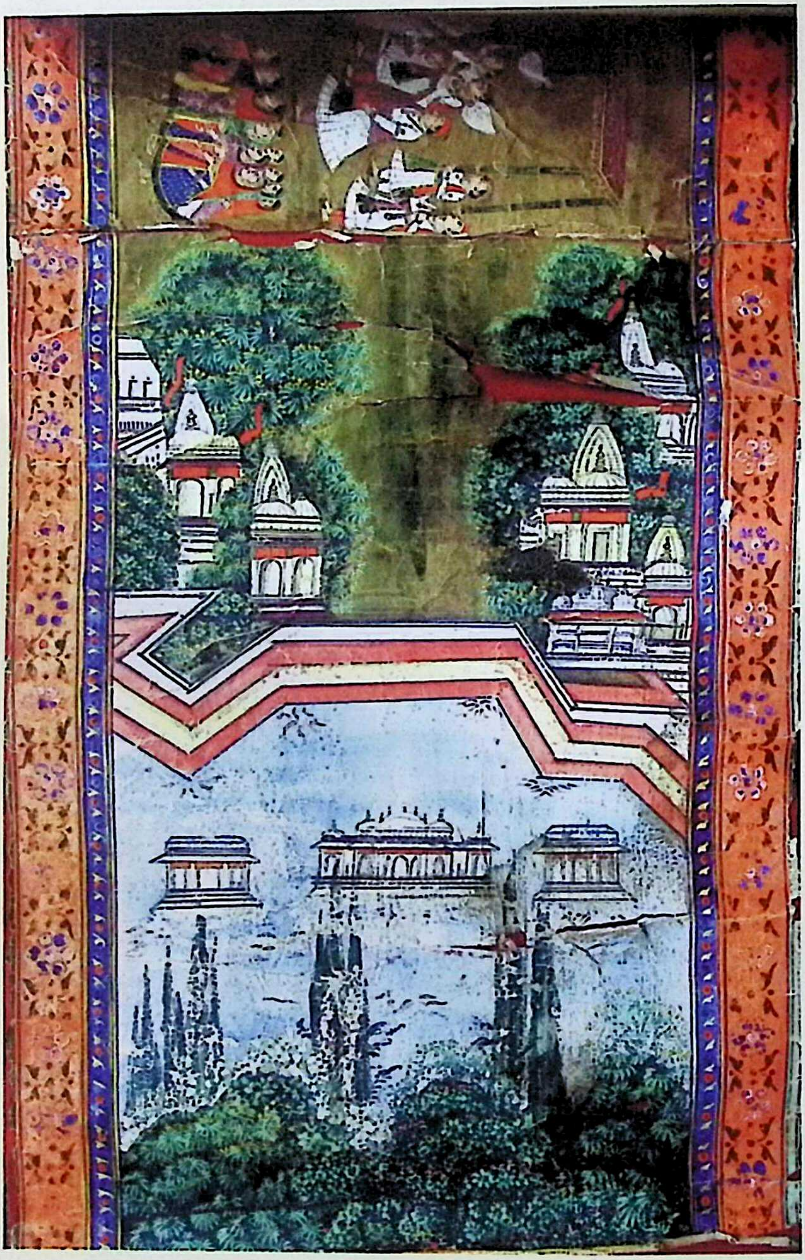


Illustration 16

In Public domain. Digitization Muthulakshmi Research Academy

2

Vipassanā Meditation: The Greatest Gift of the Buddha to Humanity

Ravindra Panth

Everyone aspire for Peace and Harmony and more so the humans. To a great extent the human performance depends on the mental peace and harmony. **In true sense peace comes not from the absence of conflict in life but from the ability to cope with it.** It is a given fact that the entire world is passing through series of crises and a critical phase of conflict on the issues of life and how to live a harmonious living. Human beings in the present century are in state of dissonance and are looking for ways to get away from the troubles and suffering of the world. Now the present Covid pandemic has created fear and uncertainty of life. Is there a way out? Yes.

If we glance through our hoary past, more than 2565 years ago – there lived a Great Human Being named Gotama the Buddha. He applied the Four Noble Truths as a formula for identification, diagnosis, prescription and eradication of the most fundamental universal disease, i.e., suffering, in Pali language, *dukkha*. The Buddha has been called the Great Physician, in Pali, *Mahā*

In Public domain. Digitization Muthulakshmi Research Academy

Bhisakko.[1] The medicine that the Buddha prescribed as the ultimate cure for this disease of suffering was the Middle Path or the Four Noble Truths which he called as the Dhamma, the practical aspect of it the practice of Vipassanā meditation, the Greatest Gift of the Buddha to the Humanity.

The word *Vipassanā* is a Pali term and has a distinct meaning. Etymologically, the term is derived from the verb *passa*[2] (in skt. *paśya*) which means 'to see' with '*Vi*' prefix which means *visesena* with special manner or *vividhena* with different angles, or *vicayena* by disintegrating it. Thus in Pali literature we do find expressions as:

Paññattiṃ ṭhapetvā visesena passati'ti vipassanā.

Vipassanā is observation of reality in a special way, in the correct way by disintegrating the apparent truth.

Thus *Vipassanā* means 'to see things as it is, and not as it appears'. *Vipassanā* is best rendered in English as insight. *Paññā*, full wisdom, full knowledge and '*Yathābhūta ñāṇadassana*[3]' – clear knowledge and vision or knowledge and vision as it is – are the terms generally used to define *Vipassanā*

A full description of the term is frequently given in *Sutta*s, while they are further elaborated in *Abhidhamma Piṭaka*. The term is particularly applied to the 'full knowledge' acquired by discerning the three characteristics (*ti-lakkhana*) of the phenomenal world, namely, – impermanence (*anicca*), suffering (*dukkha*) and substancelessness (*anattā*).

Therefore, *Vipassanā* can best be rendered in English as insight, to see things as they really are, in their true perspective, in their true nature. It is in true sense a practical technique of self-examination, a scientific method of self-observation that results in the total purification of mental impurities and the realization of highest happiness of full liberation. The best advantage in the practice of *Vipassanā* meditation is that one finds that even before the eradication of the ultimate suffering, one experiences

In Public domain. Digitization Muthulakshmi Research Academy

many benefits. **One learns how not to react to the symptoms of suffering, which include the physical and mental discomforts of mundane world amongst the human beings.** These discomforts are the main source of suffering, creating psychic and psychosomatic disorders in the present day society, thereby, curtailing the human performance.

Like a research scientist, the Buddha did an intricate study of suffering mind. First he identified the malady – existence is suffering, *dukkha*. Then analyzing it systematically, he realized that the cause of this malady of suffering is craving, *taṇhā*. Going further, he understood that if craving ceases, suffering will automatically cease, therefore, craving must be eradicated. Finally, he rediscovered the way to eradicate craving – *Vipassanā* meditation. Thus he explained the four-fold formula of his method of diagnosis:

> There is **suffering.**
> There is the **cause of suffering.**
> There is the **cessation of suffering.**
> There is the **path leading to the cessation of suffering** which is the Eight-fold Path :

1. **Right Understanding (*Sammā-diṭṭhi*)**
2. **Right Thought or Intention (*Sammā-sankappa*)**
3. **Right Speech (*Sammā-vācā*)**
4. **Right Action (*Sammā-kammanta*)**
5. **Right Livelihood (*Sammā-ājīva*)**
6. **Right Effort (*Sammā-vāyama*)**
7. **Right Mindfulness (*Sammā-sati*)**
8. **Right Concentration (*Sammā-samādhi*)**

The Buddha identified suffering as that which is not agreeable, *Dukkarena Khamatī ti dukkham.*[4] In his first sermon at Saranath he gave the symptoms of this suffering.

> *Jāti pi dukkhā, jarā pi dukkhā,*
> *Vyādhi pi dukkhā, maraṇam pi dukkhaṃ,*

In Public domain. Digitization Muthulakshmi Research Academy

appiyehi sampayogo dukkho, piyehi vippayogo dukkho,
yampicchaṃ na labhati tampi dukkhaṃ
sankhittena, pancupādānakkhandā dukkhā.[5]

Birth is suffering, old age is suffering,
disease is suffering, death is suffering,
association with the disliked is suffering,
and separation from the liked is suffering,
not getting what one desires is suffering,
in brief, clinging to the five aggregates is suffering.

A disease must be acknowledged and identified before it can be treated. In the same way, the Buddha emphasized that the acknowledgement and identification of suffering is essential to its eradication.

Through his own insight he realized that everything, which exists, has some cause. Thus suffering must also have a cause. Through the uninterrupted, in-depth research of his own mind - matter complex he realized that the root cause of suffering is craving (*Taṇhā*). One takes birth and dies again and again, and does not put an end to this unbroken process of becoming. His prescription for the cure was to root out this craving. So he says:

Etamādinavaṃ ñatvā,
taṇhaṃ dukkhassa sambhavaṃ;
Vītataṇho anādāno,
sato bhikkhu paribbaje.[6]

Rightly understanding the perils of this process, realizing fully craving as its cause, becoming free from craving and attachment, one should mindfully lead the life of detachment. Such an approach, he said, will have great benefit.

He further states:

Nandi – saṃyojano loko,
vitakkassa vicāranaṃ;

In Public domain. Digitization Muthulakshmi Research Academy

taṇhāya vippahānena,
nibbānaṃ iti vuccati.[7]

Pleasure is the binding force in the world
Rolling thought processes are its ever changing base,
With the complete eradication of craving
The state called *nibbāna* is attained.

These statements made by the Buddha describe the nature of *saṃsāra*, the state of suffering, and also the nature of *nibbāna* the state of final emancipation. But how can detachment be developed, and craving eradicated? In the *Brahmajāla Sutta*[8] the Buddha states how he practised to achieve enlightenment:

"Having experienced as they really are the arising of sensations, their passing away, the relishing of them, the danger in them, and the release from them, the Enlightened One, O monks!, has become detached and liberated".

Practising *Vipassanā*, Siddhartha penetrated the veils of ignorance, delusion, and illusion. He discovered the law of 'dependent origination' (*Paṭiccasamuppāda*), the chain of cause and effect conditioning the universe. Whatever arises, arises due to a cause; when the cause is eradicated there can be no resulting effect. Therefore, by totally eliminating the cause of suffering, one can attain real happiness, real liberation from all misery. With this realization, he penetrated the illusion of solidity in mind and matter, dissolved the tendency of his mind to cling and crave, and realized the unconditioned truth. The darkness of ignorance was dispelled and the light of wisdom shone forth in all its brilliance. The subtlest defilements of his mind were washed away. All the shackles were broken. No craving remained for the future; his mind became free from all attachments. Siddhartha Gotama attained Supreme Enlightenment, experiencing the ultimate truth in all its purity, and became a *Sammā-sambuddha* more than 2565 years back in Bodhagaya.

In Public domain. Digitization Muthulakshmi Research Academy

With the experience of total liberation the following words of joy (*udāna*) came forth:

Anekajāti samsāraṃ sandhāvissaṃ anibbisaṃ,
gahakārakaṃ gavesanto dukkhā jāti punappunaṃ;.
Gahakāraka dittho'si puna gehaṃ na kāhasi,
sabbā te phāsukā bhaggā gahakūtaṃ visankhitam;
visankhāragataṃ cittaṃ taṇhānaṃ khayamajjhagā.[9]

Through countless births, I wandered in *samsāra*, seeking, but not finding, the builder of the house. I have been taking birth in misery again and again. O builder of the house! You are now seen! You cannot build the house again. All the rafters and the central pole are shattered. The mind is free from all the *sankhāra*. The craving-free stage is achieved.

The Buddha taught the Middle Path in his first sermon at the Deer Park in Saranath, Varanasi, known as the *Dhammacakkappavattana Sutta* or the Turning of the Wheel of the Dhamma. The Buddha taught that seekers of truth must avoid two extremes – that of the path of sensual pleasure, and that of extreme penance or austerity. This Middle Path he explained by means of the Four Noble Truths and the Eightfold Path as the method of self-enlightenment, which is the goal of Buddhist doctrine, and called it the Dhamma, which is the path of moderation.

In order to observe moderation it is necessary to have strength on the one side, and thoughtfulness on the other. So we find in the formula of the Eight-fold Path that Right Concentration is well supported by the two principles of Right Effort and Right Mindfulness. Of these, Right effort promotes the ability to rise in one who is prone to sink into sensual pleasure; while Right Mindfulness becomes a safeguard against falling into extremes of asceticism.

Right Concentration is not possible without that moral or ethical conduct which rids one of impure deeds, words and thoughts, and therefore, it presupposes Right Speech, Right Action and Right

In Public domain. Digitization Muthulakshmi Research Academy

Livelihood. These are the three principles of *Sīla*, that is the Moral or the Ethical Conduct, which is necessarily the preparatory ground to meditation. The training in these principles is the most fundamental aspect of Buddhism and forms the vital factor in contemplative life. Hence, first of all, one must train oneself in moral purity in accordance with the rules of the Eight-fold Path, in order to attain full and immediate results of meditation in an ascending scale of progress. The disciple who conforms himself to these ideals will acquire self-confidence, inward purity, absence of external fear, and thereby, mental serenity, factors which are imperative for ultimate success in meditation.

The remaining two principles of the Eight-fold Path, that is, Right Understanding and Right Thought or Intention, form the next important stage, the acquisition of *Paññā* or full knowledge, which must be attained by moral purity and concentration.

Thus the scheme of Buddhist training consists of the three sections: Ethical or Moral Conduct - *Sīla*, Mental Discipline - *Samādhi* and Insight or Wisdom - *Paññā*; and it is referred to in the Tipitaka as the "Threefold Training, *Tividha Sikkhā*."

These three divisions in their most highly developed form constitute the Noble Eightfold Path, the interrelation of which is discussed in the *Culla-vedalla Sutta*[10]. The three principles, Right Speech, Right Action, and Right Livelihood comprise *Sīla*; Right Effort, Right Mindfulness, and Right Concentration *Samādhi*; and Right Understanding and Right Thought or Intention is *Paññā*.

This shows that the Buddhist system of training oneself from beginning to end is consistent with the Noble Eightfold Path leading to *Vimutti*, final Release. This is the system which Buddha himself found out and used to achieve the Buddha-hood of perfect enlightenment, and thereafter, revealed to the world:

"Virtue and concentration, wisdom, supreme release,
By the famous Gotama these things were understood.
Thus, fully comprehending them, the Buddha,
Ender of Ill, a Teacher of Insight, He
Infinitely Peaceful, taught the Dhamma to the monks."[11]

In Public domain. Digitization Muthulakshmi Research Academy

It is on this system that the theory of Buddhist meditation is based and its practice has been developed into two methods: *Samatha* and *Vipassanā*. Of these *Samatha* meditation consists in achieving the utmost one-pointedness of moral consciousness upon a given subject. In this form of meditation consciousness is raised from a lower to a higher plane with the elimination of its inferior tendencies which are called in Pali as *Nīvaraṇa*, in English, Hindrances, while concentration is developed to its highest form, that is to say, to the *Jhāna* state where the mind gradually absorbs itself into the abstract conception of the subject. The practice of this system of meditation is also called *Samādhi-bhāvanā.*

It produces the mental purity required for full knowledge, and this purity, being the proximate cause, induces inner light, and clear vision. This vision being supported by the two principles of Right Intention and Right Understanding tends to produce that insight which penetrates into the nature of reality of all phenomenal existence. The development of this insight or the awareness of the essence of things observed is called *Vipassanā-bhāvanā*, and leads to full knowledge, whereby, the aspirant attains the highest sphere of *Bhāvanā* becomes an *Arahat* or the liberatd one.

The Buddha explained the working of the Four Noble Truths by means of the Law of Dependant Origination (*Paticcasamuppada*).

"With ignorance and craving as our companions, we have been flowing in the stream of repeated existences from time immemorial. We come into existence and experience various types of miseries, die, and are reborn again and again without putting an end to this unbroken process of becoming." The Buddha said that this is *saṃsāra.*

> He further said: "Rightly understanding the perils of this process, realizing fully 'craving' as its cause, becoming free from the past accumulations, and not creating new ones in the future, one should mindfully lead the life of detachment." One whose craving is uprooted finds his mind has become serene, and achieves a state where there is no becoming at all. This is the state of *nibbāna*, freedom from all suffering.

In Public domain. Digitization Muthulakshmi Research Academy

This is the practical aspect of Dhamma discovered by Siddhattha Gotama, the realization that made him the Buddha (the Enlightened One), and that he in turn revealed to the world by the doctrine of *Paṭiccasamuppāda* with practice of *Vipassanā* Meditation. No doubt, this is the Greatest Gift of the Buddha to Humanity.

Notes and Reference

1. *Theragāthā – aṭṭhakathā*, verse 1114. Vipassana Research Institute, Igatpuri edition.
2. *Vipassati* which means 'to see clearly, to obtain spiritual insight' Pali - *English* Dictionary by Rhys Davids, P.627; *Dictionary of the Pali Language* by Childers, P.580.
3. *Paṭisambhidāmagga*, p. 37 Nalanda edition.
4. *Pañcappakarana aṭṭhakathā*, Chattha Sangayana edition, Myanmar, p. 443.
5. *Mahāvagga*, Vinaya. Pitaka, p. 13. Nalanda edition.
6. *Suttanipāta*, verse 339, p. 383, Nalanda edition
7. *Ibid*. verse 134, p. 436
8. *Dīghanikāya*, I, p. 16, Nalanda edition.
9. *Dhammapada*, verse 153-154, Nalanda edition.
10. *Majjhimanikāya*, I, p. 369.
11. *Sīla samādhi paññā ca, vimutti ca anuttara.*
    anubuddhā ime dhammā, Gotamena yasassinā.
    Iti Buddho abhiññāya, dhammamakkhāsi bhikkhunaṃ.
    dukkhassantakaro Satthā, cakkhumā parinibbuto.
    Dīghanikāya, II. p. 95, Nalanda edition.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

3

Science in Upaniṣads

V. Ramakalyani

Upaniṣads are also called as Vedānta, the end portions as well as the goal of the Vedas. If Vedic Samhitā is assumed as a tree then Brāhmaṇas may be considered as its branches, Āraṇyakas as flowers and Upaniṣads as its ripe fruits. Upaniṣad, as a word, is derived from the root *sad*, prefixed with *upa* (nearness) and *ni* (totality), meaning 'sitting nearby devotedly', implying pupil sitting near his teacher at the time of instruction. The word *vijñānam* is derived from the root *jñā* with prefix *vi*. This means *viśiṣṭam jñānam* i.e. special, or eminent knowledge. Generally the Upaniṣads are considered to be philosophical texts. Science related to the material world is also found in the Upaniṣads. The ancient ṛṣis who were in search of the real truth, in the course of their search found the knowledge related to this world also.

1. Brahmavijñānam and Lokavijñānam

The *vijñānam* can be seen as twofold: Brahmavijñānam and Lokavijñānam. The supreme knowledge obtained by experiencing the real truth from the aphorisms such as *Tattvamasi*, is said to be Brahmavijñānam i.e. the highest and ultimate goal of the Vedas as

In Public domain. Digitization Muthulakshmi Research Academy

they deal with the Supreme Bliss. The knowledge that is based on observation and perception, *pratyakṣa pramāṇa*, what principles are proved and seen by the eyes, they form the Lokavijñānam. The word science is derived from the Latin word 'scientia', which means knowledge. Brahmajñānam is the consciousness on Mokṣa and *vijñānam* is the knowledge on arts and sciences (*śilpa* and *śāsras*), as said in *Amarakośa* (1.8.288)-

मोक्षे धीः ज्ञानमन्यत्र विज्ञानं शिल्पशास्त्रयोः

Kūrmapurāṇa (15.32) says,

चतुर्दशानां विद्यानां धारणं हि यथार्थतः।
विज्ञानमिति तद्विद्याद्यत्र धर्मो विवर्द्धते॥

There are fourteen *vidyas* which come under *vijñānam*. Yājña-valkya gives:

पुराणन्यायमीमांसाधर्मशास्त्राङ्गमिश्रिताः ।
वेदाः स्थानानि विद्यानां धर्मस्य च चतुर्दश ॥

Purāṇa, Nyāya, Mīmāmsā, Dharmaśāstra, six Vedāṅgas and four Vedas make the fourteen Vidyās.

2. Brahmavijñānam

Most part of all the Upaniṣads try to explain Brahmajñānam through the Mahāvākyas:

सर्वं खल्विदं ब्रह्म (छान्दोग्य। ३।१४।१); आसीदेकमेवाद्वितीयम् (छान्दोग्य ६।२।१); तत्त्वमसि (छान्दोग्य।६।८।७।); प्रज्ञानं ब्रह्म (ऐतरेय। ३।३); अयमात्मा ब्रह्म (माण्डूक्य। १।२); अहं ब्रह्मास्मि (बृहदारण्यक। १।४।१०); ईशावास्यमिदं सर्वम् (ईश। १)।

One who realises the true sense of these great *vākyas* will become a *brahmajñānī*. But this knowledge is not obtained by anyone so easily. Controlling the mind and senses, by doing enormous *tapas* only this can be achieved.

2.1. Pañcakośas

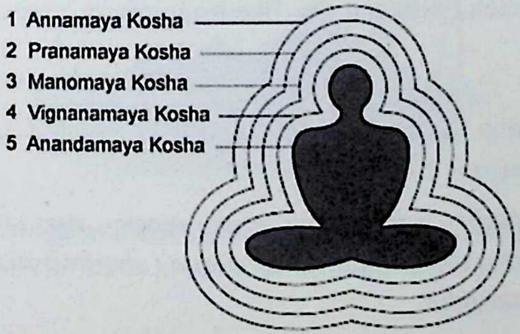
Taittirīya Upaniṣad says (3.2-6)

In Public domain. Digitization Muthulakshmi Research Academy

स तपोऽतप्यत। ...अन्नं ब्रह्मेति व्यजानात्। ... प्राणो ब्रह्मेति व्यजानात्। ...मनो ब्रह्मेति व्यजानात्। ...विज्ञानं ब्रह्मेति व्यजानात्। ... आनन्दो ब्रह्मेति व्यजानात्।

Bṛgu on his father's advice performed a severe penance and searched for Brahmatattva. At first Bṛgu came to know that '*Annam Brahma*'. From *annam* comes the *śarīra* and he thought through *śarīra* one could attain *ātmajñānam*. With more penance he thought that '*Prāṇa* takes the place of *anna*, as *śarīra* depends on *prāṇa*'. But *annamaya śarīra* and *prāṇa* both undergo change and so they cannot be Brahman. He continued his penance and he realised '*manas* is Brahman'. Mind is the consciousness due to which man's worldly work is done. But the mind is unstable and so it cannot be Brahman. Then after more penance, he thought 'Vijñānam is Brahman'. *Vijñānam* is the reasoning faculty and *śarīra*, *prāṇa*, and *manas* are obedient to *vijñānam*. But *vijñānam* is not the cause of the whole world and so it can't be the Brahman. Then he thought Ānanda is Brahman. *Anna* attains change, *prāṇa* is not conscious (*acetana*), *manas* is unstable, *vijñānam* is not infinite. They are experiencing *sukha* and *duhkha*. So these are not Brahman. After severe penance, Vāruṇi realises that *ānanda* only is the highest *tattva*.

Annamayakośa is outside (*bāhyopakaraṇa*); Prāṇamayakośa is inside; Manomayakośa is in *antaḥkaraṇa*; Vijñānamayakośa takes near the *ātman*. Through Ānandamayakośa man attains Brahmānanda.



In Public domain. Digitization Muthulakshmi Research Academy

3. Lokavijñānam

Modern scientists according to their interest and intelligence, do researches in the laboratories find new principles and machines. They believe in *pratyakṣa pramāṇa*. Our ancient *ṛṣis* were really scientists and they researched on five elements, biological sciences, environment, medicine, education, evolution of the world, *pajotpatti* etc., which are all different branches of science.

3.1. Pañcabhūtāni

The five elements are described in *Taittirīyopaniṣad* (1.3):

अथाधिलोकम्। पृथिवी पूर्वरूपम्। द्यौरुत्तररूपम्। आकाशष् सन्धि:। वायु: सन्धानं इत्यधिलोकम्।

The Earth is the prior form,the Heaven is posterior form, the atmosphere is the junction , air is the connection – thus one must meditate upon the Universe. This means that the Earth and Heaven are joined with sky through wind.

अथाधिज्यौतिषम्। अग्नि: पूर्वरूपम्। आदित्य उत्तररूपम्। आप: सन्धि:। वैद्युत: संधानम् इत्यधिज्यौतिषम्।

Fire is the prior form, the Sun is the posterior form, water is the intermediate form and lightning is the connection – thus one should mediate upon light. The ṛṣis look at *jyoti* as one, on the Earth it is seen as *agni* (fire). In the middle of the sky associated with water it is lightning and above that it is in the form of Āditya.

Now it is known that there is atmosphere around the Earth's surface between Earth and sky, like troposphere, stratosphere etc.

3.2. Creation of the World

The discussion about how this world is created is found in *Taittirīyopaniṣad* (2.1):

ब्रह्मणा विपश्चितेति। तस्माद्वा एतस्मादात्मन आकाश: संभूत:। आकाशाद्वायु:। वायोरग्नि:। अग्नेराप:। अद्भ्य: पृथिवी। पृथिव्या ओषधय:। ओषधीभ्योऽन्नम्। अन्नात्पुरुष:। स वा एष पुरुषोऽन्नरसमय:।

In Public domain. Digitization Muthulakshmi Research Academy

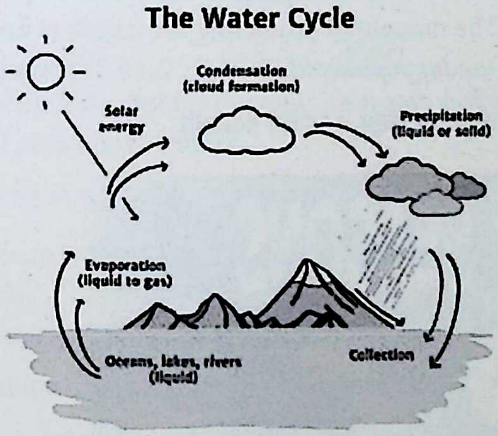
Brahman (Ātman) is the foremost tattva. From Brahman *ākāśa*, which is associated with *śabda*, is produced. From *ākāśa*, in the form of touch, *vāyu* is formed. From this arose *agni*, which is associated with *varṇa*, in the form of heat and light. From *agni*, with taste, water is created and from water, with smell, *pṛthvi* is produced. This is the creation of the five elements of the *jagat*, where perception is the *pramāṇa*. The plants and crops are grown on the Earth. Due to this food human beings and animals survive.

3.3. Prakṛtivijñānam

Chandogyopaniṣad tells about rain (2.3.1) as for the sustenance of all living beings rain is necessary.

वृष्टौ पञ्चविधं सामोपासीत - पुरोवातो हिंकारः मेघो जायते स प्रस्तावः वर्षति स उद्गीथः विद्योतते स्तनयति स प्रतिहारः उद्गृह्णाति तन्निधनम्॥

In the rainy season five kriyās are seen- first wind is generated with a sound, clouds are formed, then the thunders start roaring, and it is followed by lightning and heavy rains which flows as a river and terminates in to the ocean.



How the clouds let down the rain is given in *Chandogyopaniṣad* (2.6)

In Public domain. Digitization Muthulakshmi Research Academy

यथेतमाकाशम्। आकाशाद्वायुम्। वायुर्भूत्वा धूमो भवति। धूमो भूत्वाभ्रं भवति। अभ्रं भूत्वा मेघो भवति। मेघो भूत्वा प्रवर्षति। त इह व्रीहियवा-ओषधिवनस्पतयस्तिलमाषा इति जायन्ते। अतो वै खलु दुर्निष्प्रपतरम्। यो यो ह्यन्नमत्ति। यो रेतः सिञ्चति तद्भूय एव भवति॥

From *ākāśa*, *vāyu* is generated; from *vāyu* comes the smoke or steam; from steam white clouds are formed; then the water-clouds are formed, after becoming the cloud it rains. Then paddy, wheat,creepers, plants, sesame, beans etc. are produced. All these form the food.

Modern concept also is similar to this. From water, water vapour, from that the clouds are formed. The clouds cause the rains which helps to produce crops and plants.

3.4. Seasons

Chandogyopaniṣad (2.5.1) gives the seasons:

ऋतुषु पञ्चविधं सामोपासीत - वसन्तो हिंकारः। ग्रीष्मः प्रस्तावः। वर्षा उद्गीथः। शरत् प्रतिहारः। हेमन्तो निधनम्॥

There are five types of seasons – spring, summer, rainy season, autumn and winter. Now also the Indian seasons are in the same order except that winter is separated in to two as pre winter and later winter. The thought of protecting the nature is imbibed in our ancestors. *Chandogyopaniṣad* (2.15.2 ; 2.16.2) reveals this:

वर्षन्तं न निन्देत्तद्व्रतम्। ऋतून् न निन्देत्। तद्व्रतम्।

In Public domain. Digitization Muthulakshmi Research Academy

3.5. Jīvavijñānam

Chandogyopaniṣad (6.3.1) gives the classification of Living beings:

तेषां खल्वेषां भूतानां त्रीण्येव बीजानि भवन्ति- आण्डजं जीवजमुद्भिज्जमिति॥

The living beings in the world are classified in to three types- *aṇḍajam*, *jīvajam* and *udbhijjam*. Birds, snakes etc. which lay eggs from which the young ones are produced are *āṇḍajam* (*aṇḍāt jāyate iti*). The egg is the bīja for the *aṇḍajam*. The child born from a *jīva* is *jīvajam*. Humanbeings, animals come under this class. *Udbhijjam* refer to the plants which are sprouting and germinating. This kind of classification is praiseworthy.Several thousand years ago our seers were engaged in the research of creation and progeny.

3.5.1. Water

Life of all livng beings depends on water. *Bṛhadāraṇyakopaniṣad* (5.5.1) says about water:

आप एव इदं अग्र आसु:

First there was only water. Prāṇa of living beings have their roots in water.

Bṛhadāraṇyakopaniṣad (1.3.19) says

आङ्गिरस अङ्गानां हि रस: प्राणो वा अङ्गानां रस:।

The vital force is verily the essence of the limbs.The energy that is within all parts of the body is prāṇa.

In Public domain. Digitization Muthulakshmi Research Academy

The prāṇa depends on water and without water the prāṇa perishes. *Chandogyopaniṣad* (6.7.1)

आपो मय: प्राणो न पिबतो विच्छेत्।

3.6. *Śarīra vijñānam*

Taittirīyopaniṣad (1.6) says

"स य एषोऽन्तरहृदय आकाशः।... अन्तरेण तालुके। सेन्द्रयोनिः। यत्रासौ केशान्तो विवर्तते। व्यपोह्य शीर्षकपाले।...आकाशशरीरं ब्रह्म। सत्यात्मप्राणारामं मन आनन्दम्।

Among the parts of the body the heart is generated first in the womb. So the Upaniṣads think that Brahmānanda is at heart. Here all elements of Nature like the Earth, space, sky, directions, fire, wind, Sun, Moon, stars, water, herbs and creepers are described. Five vāyus namely, *prāṇa, vyāna, apāna, udāna* and *samāna*; five sense organs like *eyes, ears, nose, vāk* and *skin*; parts of body like skin, flesh, muscle, bone, marrow are explained.

Taittirīyopaniṣad (1.7) says

पृथिवि अन्तरिक्षम् द्यौर्दिशो, वा अवान्तरदिशाः अग्निर्वायुर् आदित्यास् चन्द्रमा नक्षत्राणि, अपा ओषधयो वनस्पतय आकाश आत्मा इति अतिभूतम्। अथाध्यात्मम्, प्राणो व्यानो अपान उदानः समानाः, चक्षुः श्रोत्रम् मनो वाक् त्वक्, चर्म मांसं स्नवस्थि मज्जा, एतत् अधिविधाय ऋषिरवोचत् 'पाङ्क्तं वा इदं सर्वम्, पाङ्क्तेन इव पाङ्क्तं स्पृणोति।

The earth, the mid-region, heaven, the quarters and the intermediate quarters; fire, air, the Sun, the Moon and the stars; water, plants, trees, space and the body; this is with regard to the elements (present in the Universe). Now, with regard to the bodily parts: *prāṇa, vyāna, apāna, udāna*, and *samāna* (five airs in the body); the eye, the ear, the mind, the speech and touch; skin, flesh, muscle, bone and marrow. Having seen this arrangement, a seer said: "All this is fivefold. With these the fivefold (aggregates) the fivefold (being) is filled up.

Note: Adhibhūta is the physical or the material universe consisting of all the objects that are made up of the five elements. Adhyātma is what constitutes one's physical self or the mind and body which are also made up of five elements.

In Public domain. Digitization Muthulakshmi Research Academy

3.6.1. Parts of the body

The parts of the body are given in Chāndogyopaniṣad (2.19)

लोम हिंकारः। त्वक् प्रस्तावः। मांसं समुद्गीथः। अस्थि प्रतिहारः। मज्जा निधनम्। एतत् यज्ञायज्ञीयमङ्गेषु प्रोतम्॥

The hairs are on the surface, then the skin, inside skin is the flesh, then the bone and marrow are the parts of the body.

3.6.2. Srotas

Srotas is the flow of fluid and is present in the atom of each part and gives energy to the part. So *srotas* is *prāṇakośa*. If in any part of the body srotas is destroyed then that part perishes.

अस्य यदेकां शाखां जीवो जहाति अथ सा शुष्यति द्वितीयां जहाति अथ सा शुष्यति तृतीयां जहाति अथ सा शुष्यति सर्वं जहाति सर्वः शुष्यति। *Chandogyopaniṣad* (6.11.2)

Six srotas are given in *Mudgalopaniṣad* (4.3)

त्वङ्-मांस- शोणित - अस्थि - स्नायु - मज्जा षट्कोशाः।

The six *dhātus* are the skin, flesh, bones, veins, blood and the marrow respectively.

For the living beings, there are six stages. It is said in *Mudgalopaniṣad* (4.6)

प्रियात्म-जनन-वर्धन-परिणाम-क्षय-नाशाः षड्भावाः

Being in a beloved state before birth, birth, growth, fully grown, deterioration and destruction respectively are the six stages of life of all human beings, animals and plants.

3.6.3. Yoga

The ṛṣis taught the path of *jñāna* through *yoga* and self-control. *Amṛtanādopaniṣad* (7.8) tells that through *prāṇāyāma* the doṣas of the body can be eliminated.

यथा पर्वतधातूनां दह्यन्ते धमता मलाः।
तथेन्द्रियकृता दोषा दह्यन्ते प्राणधारणात्॥

In Public domain. Digitization Muthulakshmi Research Academy

प्राणायामैर्दहेद्दोषान् धारणाभिश्च किल्बिषम्।
किल्बिषं हि क्षयं नीत्वा रुचिरं चैव चिन्तयेत्॥

Just like the ores are purified by melting etc. the doṣas of the body are cleaned by the *prāṇāyāma.*

Darśanopaniṣad also tells many informations about the body like *dehapramāṇa* (4.1), *nāḍis* (4.5), the movement of *vāyu* in the body (4.23,24) the practice of *prāṇāyāma* (6.14) and the different *prāṇāyāmas* that cure the diseases.

3.7. Prajananaprakriyā

Itareyopaniṣad (2.1) says about the creation of the progeny:

पुरुषे ह वा अयमादितो गर्भो भवति। यदेतद्रेतस्तदेतत् सर्वेभ्यो अङ्गेभ्यस्तेज: संभूतमात्मन्येवात्मानं बिभर्ति तद्यथा स्त्रियां सिञ्चत्यथैनं जनयति तदस्य प्रथमं जन्म।

In the *Taittirīyopaniṣad* (3.1.3) it is said

माता पूर्वरूपम्। पितोत्तररूपम्। प्रजा सन्धि:। प्रजननं सन्धानम् इत्यधिप्रजम्॥

From the mother and father a child is born. Other Upaniṣads also give hints on this. More about this are given in *Garbhopaniṣad*. The contents,after proper instruction from a guru and understanding, are suitable for research in molecular biology.

3.8. Mṛgāṇām Vijñānam

Chandogyopaniṣad (2.6) talks about five types of animals

पशुषु पञ्चविधं सामोपासीत - अजा हिंकार: अवय: प्रस्ताव: गाव: उद्गीथ: अश्वा: प्रतीहार: पुरुषो निधनम्।

The goats are first among animals (which were useful). The sheep come along with them. The best are the cows. The horses were also used to carry men. All these are dependent on men. From this it is known that at the time of Upaniṣads itself,the people were rearing goat, sheep, cows and horses.

In Public domain. Digitization Muthulakshmi Research Academy

3.9. Vṛkṣavijñānam

Chandogyopaniṣad (6.11.1) says that there is life in plants also-

अस्य सोम्य महतो वृक्षस्य मूले अभ्याहन्यद् जीवन् स्रवेत्।

Of this large tree, if anyone were to strike at the root, it would exude sap, though still living. At the root of the big tree the life flows in to it. The water is absorbed by the roots of the tree; so life flows in to the tree through the roots.

In *Bṛhadāraṇyakopaniṣad* (3.9.28.1-3) the similarity between the parts of the human being and the parts of a tree is described:

यथा वृक्षो वनस्पतिस्तथैव पुरुषोऽमृषा।
तस्य लोमानि पर्णानि त्वगस्योत्पाटिका बहिः॥
त्वच एवास्य रुधिरं प्रस्यन्दि त्वच उत्पटः।
तस्मात्तदातृण्णात् प्रैति रसो वृक्षादिवाहतात्॥
मांसान्यस्य शकराणि किनाटं स्नाव तत् स्थिरम्।
अस्थीन्यन्तरतो दारूणि मज्जा मज्जोपमा कृता॥

As is a large tree, so indeed is a man. His hair is its leaves, his skin is its outer bark.It is from his skin that blood flows, and from the bark sap. When a man is wounded blood flows, as sap from a tree that is injured. His flesh is its inner bark, and his sinews its innermost layer of bark; his bones lie under, as does its wood; his marrow is comparable to its pith.

Note: Jagadish Chandra Bose also is said to be inspired by such Vedantic ideas.

3.10. Gaṇitavijñānam

Bṛhadāraṇyakopaniṣad (5.1.1) gives mathematical concept

पूर्णमदः पूर्णमिदं पूर्णात् पूर्णमुदच्यते।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते॥

'That (Brahman) is infinite, and this (Universe) is infinite. The infinite proceeds from the infinite. (Then) taking the infinitude of the infinite (universe), it remains as the infinite (Brahman) alone.'

In Public domain. Digitization Muthulakshmi Research Academy

If *pūrṇam* is taken as brahman, this means Brahman is omnipresent and complete. This world is also *pūrṇam*, complete; this *jagat* is emanating from Brahman but still Brahman remains the same. This reflects the modern concept of 'Self Similarity'. The Brahman is Macrocasm and the world and worldly things are microcasm. The microcasm resembles the macrocasm. Though the world emerged from Brahman, still it remains unchanged.

If this is seen in mathematics point of view, *pūrṇam* is *anantam* i.e. infinity. If *anantam* is removed from *anantam*, *anantam* only remains, i.e. $\infty - \infty = \infty$. If *pūrṇam* is taken as zero, if zero is taken out from zero, zero only remains i.e $0 - 0 = 0$. These concepts of infinity and zero are accepted by modern scholars also.

Kaṭhopaniṣad (2.20) says-

अणोरणीयान् महतो महीयान्।

'Smaller than the smallest, greater than the greatest.' This brings out the idea of infinitesmal and infinity.

Bṛhadāraṇyaka Upaniṣad (2.5.10) describes the number of mysteries of Indra as *ananta*.

3.11. Śikṣāvijñānam

In *Taittirīyopaniṣad* (1.2) Śikṣāvijñānam is explained:

शीक्षां व्याख्यास्यामः। वर्णः स्वरः। मात्रा बलम्। साम सन्तानः। इत्युक्तः शीक्षाध्यायः।

Śikṣā is explained: svara is letter, mātra is the strength of pronunciation, sāma is extension.

3.12. Rasāyanam - Metals

The different metals are given in *Chāndogyopaniṣad* (4.17.7.):

लवणेन सुवर्णं संदध्यात्। सुवर्णेन रजतम् ।रजतेन त्रपुः। त्रपुणा सीसम् । सीसेन लोहम् । लोहेन दारु दारु चर्मणा।।

Gold is to be melted with salt, silver with gold, tin with silver, lead with tin, iron with lead, brass with iron, leather with brass.

In Public domain. Digitization Muthulakshmi Research Academy

At the time of Upaniṣads, we can see the use and processing of so many metals and alloys and chemistry was flourishing during that time itself.

Note: Chemists opine that all these metals can only be obtained by complex chemical processes. Each of these metals has different physical and chemical characteristics and need different types of extraction processes to get them out of their ores. No superfluous knowledge on the ore can give such names for the metals unless they were produced.

3.13. Bhautikam - Earth's attraction

The power of attraction of Earth is indicated in *Praśnopaniṣad* (3.8):

आदित्यो ह वै बाह्य: प्राण
उदयत्येष ह्येनं चाक्षुषं प्राणमनुगृह्णान:।
पृथिव्यां या देवता सैषा पुरुषस्य
अपानमवष्टभ्यान्तरा
यदाकाश: स समानो वायुर्व्यान:।

This says that the downward movement of *apānavāyu* in human body is due to the pulling force of the Earth. Our ṛṣi Pippalāda has written about this force even before three thousand years.

3.13.1. Seven energies

In *Muṇḍakopaniṣad* (1.2.4) seven energies are listed out:

काली कराली च मनोजवा च सुलोहिता या च सुधूम्रवर्णा।
स्फुलिङ्गिनी विश्वरुची च देवी लेलायमाना इति सप्तजिह्वा:॥

The feminine of Kāla is Kālī. Kāla (time) is known by Sūryagati. Hence Kālī may be referred to as Sūryaśakti.Karālī (kara + alī) is considered as the śakti to do the work with hand. Manojava is the speed of mind,which is faster than light. This is something similar to Tachyons which are faster than light (discovered by C.G.Sudarshan of Seracyus University, Newyork). Sulohita,

In Public domain. Digitization Muthulakshmi Research Academy

red in colour is similar to infra red rays. Sudhūmravarṇa, violet in colour, can be considered as ultra violet rays. Sphuliṅginī (*sphuranti lingāni yasyām*) which is throbbing with its parts can be considered as atomic energy which is throbbing with proton, electron and neutron. Viśvaruci is that which eats the world which can be taken as black hole.

3.13.2. Light

Praśnopaniṣad (1.5,6) says –

आदित्यो ह वै प्राणो रयिरेव चन्द्रमा रयिर्वा
एतत्सर्वं यन्मूर्तं चामूर्तं च तस्मान्मूर्तिरेव रयिः ॥ ५॥
अथादित्य उदयन्यत्प्राचीं दिशं प्रविशति तेन प्राच्यान्प्राणान् रश्मिषु सन्निधत्ते ।
यद्दक्षिणां यत् प्रतीचीं यदुदीचीं यदधो यदूर्ध्वं यदन्तरा दिशो यत्सर्वं प्रकाशयति
तेन सर्वान्प्राणान्रश्मिषु सन्निधत्ते ॥ ६॥

The Sun is considered as life and Moon is matter. This has an illustrative analogy that matter is dependent on life, even as Moon is dependent on the Sun. The Sun shines with its own light, while the Moon receives its light from the Sun. It is told that (rayi)–the matter, derives its existence from (präëa). In this Upaniṣad, the story of creation is maintained through the interaction of Sun-the life, Moon–the matter- the manifestation.

3.13.3. Quantum Physics and Upaniṣads

Perhaps the most remarkable intellectual achievement of the twentieth century is quantum theory, which is at the basis of our understanding of the century's astonishing technological advances. Erwin Schrödinger (1887-1961), in an autobiographical essay, explains that his discovery of quantum mechanics was an attempt to give form to central ideas of Vedanta which, in this indirect sense, has played a role in the birth of the subject. According to classical physics, microscopic particles like electrons are solid spherical balls of matter. Quantum physics replaces this picture. It says that rather than being in one place, an electron is located in a

In Public domain. Digitization Muthulakshmi Research Academy

diffuse cloud of probabilities. If one tries to observe the electron, there is a higher probability that he will find it in a denser region of the cloud than a sparser region. This cloud is represented mathematically by the wave function. And at the heart of quantum physics is an equation that governs how a wave function evolves as time passes. The Austrian-Irish physicist Erwin Schrödinger arrived at it in 1926, and so it's called the Schrödinger's equation.

In 1925, before his revolutionary theory was complete, Erwin Schrödinger wrote," This life of yours which you are living is not merely a piece of this entire existence, but in a certain sense the whole; only this whole is not so constituted that it can be surveyed in one single glance. This, as we know, is what the Brahmins express in that sacred, mystic formula which is yet really so simple and so clear: *tat tvam asi*, this is you. Or, again, in such words as "I am in the east and the west, I am above and below, I am this entire world."

Quantum physics eliminates the gap between the observer and the observed. The Upanishads say that the observer and the observed are the same things. In his 1944 book *What is Life*?, Schrödinger took on a peculiar line of thought. If the world is indeed created by our act of observation, there should be billions of such worlds, one for each of us. How come your world and my world are the same? If something happens in my world, does it happen in your world, too? What causes all these worlds to synchronise with each other?

He found his answer in the Upaniṣads. "There is obviously only one alternative," he wrote, "namely the unification of mind or consciousness. Their multiplicity is only apparent, in truth there is only one mind. This is the doctrine of the Upanishads." He considered the notion of plurality to be a result of deception (*māya*): "the same illusion is produced by a gallery of mirrors, and in the same way Gaurisankar and Mt. Everest turned out to be the same peak seen from different valleys." "Vedanta teaches that consciousness is singular, all happenings are played out in one universal consciousness and there is no multiplicity of selves."

In Public domain. Digitization Muthulakshmi Research Academy

Schrodinger became a Vedantist as a result of his studies in his search for truth. Schrödinger kept a copy of the Hindu scriptures at his bedside. The Upanishads and the *Bhagavadgita* were his favourite scriptures. According to his biographer Walter Moore, there is a clear continuity between Schrödinger's understanding of Vedanta and his research. The unity and continuity of Vedanta are reflected in the unity and continuity of wave mechanics.

The Upaniṣads describe the relationship between the Brahman and the Atman. Brahman is the universal self or the ultimate singular reality. The Atman is the individual's inner self, the soul. A central tenet of the Upanishads is *tat tvam asi*, which means the Brahman and the Atman are identical. There is only one universal self, and we are all one with it. The Upanishads describe how reality arises out of consciousness. But consciousness cannot be found inside our bodies as a substance or an organ.

Schrödinger and Heisenberg and their followers created a universe based on superimposed inseparable waves of probability amplitudes. This new view would be entirely consistent with the Vedantic concept of All in One. At this critical juncture, they discovered that their notion, that the world we see is not reality itself but a projection onto our consciousness, wasn't completely new. In the ancient Indian texts, the Upanishads, they found echoes of their theories, and a philosophical foundation to ensure they would no longer be cast adrift by the implications of quantum mechanics.

In Public domain. Digitization Muthulakshmi Research Academy

Conclusion

Most parts of the Upaniṣads aim at teaching the Brahmavijñānam. They also impart the Lokavijñānam. While attempting to search for the ultimate truth, the seers also provided us with the knowledge of material world as they believed that this *jagat* is the manifestation of the Brahman and Brahman alone is *satya*.

Reference

112 Upaniṣads, Vol.I and II, ed. K.L.Joshi, O.N. Bimali, Bindya Trivedi, Parimal Publications, New Delhi, 2004.

Amarakosha, Nirnaya Sagar Prakashana, Bombay, 1969.

Darśanopaniṣad, K.S. Balasubramanian and T.V. Vasudeva, The Kuppuswami Śastri Research Institute,

Ekādaśopaniṣadaḥ, Motilal Banarasidas, Delhi, 1988.

Kūrma Purāṇa, Srirama Sarma Acarya, Samskṛti Samsthan, Khwājākutub, Bareli, 1970.

Taittirīya Upaniṣad, Swami Chinmayananda, Chinmaya Publication Trust, Madras, 1962.

The *Bṛhadāraṇyaka Upaniṣad*, Sri Ramakrishna Math, Madras,1979.

The *Chāndogya Upaniṣad*, Swāmi Swāhānanda, Sri Ramakrishna Math, Madras, 1965.

The *Praśnopaniṣad*, Swami Sharvananda, Sri Ramakrishna Math, Madras, 1950.

"What Erwin Shrodinger said about the Upanishads", Viraj Kulkarni, Science the Wire, History the Sciences, 2020.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

4

Scientific Concepts in the Ancient Indian Scriptures

Shankar Gopal Nene

In India as also in the west, numerous intensive and exhaustive studies have been done on the Vedas and other ancient scriptures related to various schools of philosophy and other sources of spiritual knowledge. However, it has been observed that the studies of scriptures related to physical subjects such as astronomy, chemistry, medicine, physics, engineering etc. have never been given due consideration. There has been a great prejudice that Ancient Indian Knowledge tradition never had knowledge of material sciences. A Marathi Encyclopaedia compiled and edited by डॉ. श्रीधर व्यंकटेश केतकर in the 'History of Physics' especially mentions that it is an 'unwritten page'. Dr. Ketkar then proceeds to describing mainstream modern physics.

Undoubtedly, educated people in ancient India had the scientific temperament. There are instances to bear out this fact. In the Mandukya Upanishad sage Shaunak asks Acharya Angiras: कस्मिन्नु भगवो विज्ञाते सर्वमिदं विज्ञातं भवति इति|| What is that one thing by knowing which everything about the universe becomes known. To this query the wise Sage replied: द्वे विद्ये वेदितव्ये - परा अपरा च|

In Public domain. Digitization Muthulakshmi Research Academy

The former अपरा pertains to the knowledge of subjects of lower strata, that is of practical material knowledge whereas the later Para vidya leads one towards the knowledge of Ultimate Truth. This knowledge is also known as knowledge of Brahman or consciousness. In Apara, one studies Vedas, Vedangas, philosophy, and other shastras, such as history, political science, geography, all social science subjects and humanity. This Vidya also includes science and technology. After having studied some or many of these disciplines one is entitled to learn about Atman or Brahman which might eventually lead him to the path of spirituality.

In छान्दोग्योपनिषद् Sage Nārada approaches scholar sage सनत्कुमार with the intent of gaining spiritual knowledge. Sanatkumāra asks Nārada which śāstras, subjects or sciences he has already studied. Nārada then enumerates various subjects including physics or भूतविद्या, Astronomy (नक्षत्रविद्या) and some other subjects related to science which he had studied by then.

This Nārada episode in general indicates that during the Vedic period studies of physical sciences were common. To which extent these sciences had progressed at that time, and why the progress appears to have stopped in due course of time—is a matter of extensive research.

The following extract from the vaisheshikas supports the above argument:, धर्मविशेषप्रसूतात् द्रव्यगुणकर्मसामान्यविशेषसमवायानां पदार्थानां साधर्म्यवैधर्म्याभ्यां तत्त्वज्ञानात् निःश्रेयसम्—

The ultimate knowledge may be attained through the knowledge of similarities and dissimilarities between the physical and metaphysical basic quantities, properties, motion, set, specifics and concomitance produced due to cosmic order—dharma.

Vaisheshika Acharya Kanad very clearly defines Dharma as यतोऽभ्युदय- निःश्रेयससिद्धिः स धर्मः dharma or cosmic order is that from which one attains good fortune and prosperity in worldly life by performing necessary actions or karmas or mundane activities. From that stage further one becomes eligible to attain निःश्रेयस्, the best or most excellent, that is brahman or ultimate reality or the knowledge of consciousness.

In Public domain. Digitization Muthulakshmi Research Academy

We will try to briefly explore some of these concepts expressed in the ancient Indian scriptures which are corroborated by our understanding of the current and corresponding doctrines of physics, recent findings, and observations in the study of modern cosmology.

Cosmology-Cosmogony

According to modern science also, cosmology is the science of creation of the universe, its form, its content, its organization, its evolution, and its future. It is the study of structure of the universe including all its parts and elements and the laws of science—physics, astronomy, etc., which govern its characteristics such as space, time, and their relation.

The mystery of the creation of the Universe has all along been a dominant subject matter of all major ancient scriptures and philosophical schools, including particularly Vedant. The ancient Vedic literature, different philosophical traditions and later scientific texts, all pointed to countless observations, speculations. To prove the point we will take only one example:

The Taittirīya Upaniṣad states the process of the creation of universe: अस्मात् वा एतस्मात् आत्मनः आकाशः संभूतः, आकाशात् वायुः, वायोरग्निः, अग्नेरापः, अद्भ्यः पृथिवी, पृथिव्या ओषधयः ओषधिभ्यः अन्नम्, अन्नात् पुरुषः

From Brahman, Atman or as it is known in the modern context, consciousness from which emerged plasma, space or Aakasha, from Aakash air or gas, from air or gas the fire, from the fire the waters, from the waters the earth, from the earth the herbs and plants and from the herbs and plants the food grains and from the food grains man was born.

The sequence of cosmic formation in modern science and Vedanta is moe or less similar. Science assumes that आकाश or space, the vacuity devoid of matter pre-existed and the particles in this vacuum come together due to gravity to form stars. Vedanta does not accept space as a mere vacuity because vacuum too needs some space to come into being. There is a law of cause and effect.

In Public domain. Digitization Muthulakshmi Research Academy

Aaksha or vacuity also must have some cause, some source to have come into being.

The sequence of cosmic formation according to the Big Bang theory is as follows:

Space or आकाश) -> air or gas (वायु) -> energy (tejas, तेजस्), the star and galaxy formations, which actually release radiation energy – from energy or fire > water (जल) -> earth (pṛthvī, पृथ्वी) that leads to the formation of heavier elements, solids, etc.

Conclusion

There are notable similarities between the concepts of cosmogony and cosmology in Science and Vedānta as briefed above. Besides, the leaning of modern post quantum physics towards the focal premise of Vedānta on consciousness has been evident from the recent researches..

Additionally, there are works like that of Vaiśeṣikaśāstra, Sāṅkhyaśāstra, which have a base that is essentially scientific in nature. The recent investigations on Vaiśeṣikaśāstra have revealed, undoubtedly, that Vaiśeṣikaśāstra is almost a work on Physics and Atomic Theory. On the same lines the text of Amśubodhinīśāstra reveals the deep scientific and technological import well known to ancient Indians. We will discuss briefly the researches conducted in the field of technology on the basis of Amshubodhinishastra.

Bharadwajas Amśubodhinī related to the 'Sutra Period' (800-200 BC) has been discovered which clearly shows that ancient Indian people had the knowledge of Chemistry, Physics and Metallurgy.

In Amśubodhinī, there are evidences to bear out that some considerably complex instruments and tools existed. The synthesis of materials and alloys required to prepare these complex instruments were known to the people of ancient India. A few among such devices were the Dhvāntapramāpaka yantra, the **spectrometer** used for measuring the dispersion of sunrays and for the spectral classification of Nakṣatras,

In Public domain. Digitization Muthulakshmi Research Academy

and **Prakasastambhanabhidalauha**: a very special **Infrared transparent Material of range 5000 to 1400 cm** used for creating the windows and prisms. This material is non-hygroscopic and resistant to rust and retains its properties in presence of moisture whereas earlier used materials lost their infrared transparency in presence of damp conditions. This material was synthesized by Dr. Narayan Gopal Dongre at the National Metallurgical Laboratory (NML), Jamashedpur according to the methodology and process given in the Sūtras of Bharadvāja in Amśubodhinīśāstram.

Both these materials developed through research are not only unique in their functionality, but also for the obvious evidence which they provide regarding the in-depth knowledge ancient Indians had in material science and other branches of science. Details of the making of the spectrometer and alloy appear in the Indian Journal of History of Science published by INSA and Dr. Dongre was conferred Devkaran Award by the Ceramics Society of India.

Bharadvaja had also given descriptions for the methodology of the synthesis of many other materials and devices. As described above, it also encompasses the synthesis of many optical materials like prisms, windows and lenses.

Some more researches are being conducted in this field. In fact, Mr. Satish Kulkarni, who is chairing this session, is engaged in getting these researches done with the in collaboration with some scholars.

Concepts of physics in Vaisheshikashastras

In vaisheshika shastras, several concepts of modern physics have been discussed: some of them are: Daltons' Theory of Chemical Reaction or पीलुपाकवाद; seven Fundamental Physics Quantities or सप्त पदार्थ; nine Physical Entities in the form of द्रव्य or राशि or Quantities; 24 properties or गुण; motion or कर्म; Newton's Laws of Motion or कर्म समीकरण; Theory of Relativity or सापेक्षता सिद्धान्त; Measurement of Length Vector or दिक्परिमेयत्व; Measurement of

In Public domain. Digitization Muthulakshmi Research Academy

Mass or पार्थिव परिमेयत्व; Liquid State or अप्विमर्श; Gaseous State or वायुविमर्श; Time Measurement or कालपरिमेयत्व; Gravity and Gravitation or गुरुत्व and गुरुत्वाकर्षण; Wave Aspect शब्दतरङ्गवृत्ति; Energy ऊर्जा; Set सामान्य; Specific or Partlessness or विशेष or अणु; concomitance or समवाय; Absence or अभाव. Kanad has not enumerated अभाव, this has been subsequently added by later Vaisheshik scholard.

Here we will discuss only very few of them. All these concepts one can read in our book entitled "Physics in Ancient India" available on Amazon and another book अम्शुबोधिनी.

Theory of Chemical Reaction in physics is vaisheka's पीलुपाकवाद. Praśastapāda has defined it aptly:

पार्थिवपरमाणुरूपादीनां पाकजोत्पत्तिविधानम्| घटादेरामद्रव्यस्याग्निना सम्बद्ध-स्याग्न्यभिघातान्नोदनाद्वा तदारंभकेष्वणुषु कर्माण्युत्पद्यन्ते तेभ्यो विभागा विभागेभ्यः संयोगविनाशाः संयोगविनाशेभ्यश्च कार्यद्रव्यं विनश्यति| तस्मिन् विनष्टे स्वतन्त्रेषु परमाणु-ष्वग्निसंयोगादौष्ण्यापेक्षाच्छ्यामादीनां विनाशः पुनरन्यस्मादग्निसंयोगादौष्ण्यापेक्षात् पाकजा जायन्ते| तदनन्तरं भोगिनाम् अदृष्टापेक्षादात्माणुसंयोगोत्पन्नपाकजेष्वणुषु कर्मोत्पत्तौ तेषां परस्परसंयोगाद् द्व्यणु-कादिक्रमेण कार्यद्रव्यमुत्पद्यते|

In chemical reactions or पाकक्रिया when change in properties is observed, the properties cannot be restored by general method. In modern science the change due to pākakriyā is known as **chemical change** which is *pīlupākavāda* of Vaisheshika.

According to Vaiśeṣika, the physical properties like smell, taste and colour remain unchanged up to the level of diatomic molecules. Due to the chemical reaction (pākakriyā), the structure of the substance (gross body) breaks down into atoms, which re-arrange themselves into new combinations. The molecules formed due to this chemical reaction, referred to as the chemical products or पाकप्रभाव (or pākaja, पाकज), shed the previous properties and gain new properties.

For pākakriyā, the conjunction of tejas (energy) with matter is necessary. In a chemical process of Vaiśeṣikas, these molecules along with similar molecules, after combination, form a gross body having new properties.

In Public domain. Digitization Muthulakshmi Research Academy

Size of the Atom and Tyndall Effect in Vaiśeṣika:

Vaiśeṣika defines the size of an atom objectively. According to Vaishesika individual atom (anu) does not possess any property and mass, but as it combines with another atom, a di-atomic molecule (dvyanuka or द्वयणुक;) is formed, in turn, it combines with other third similar molecule to produce a tri-molecule which is vaisheshika's त्रसरेणु; only then the properties are perceived and the quantity has a mass. Such a molecule, the constituents of which are three di-atomic molecules, forms the smallest unit known as त्रसरेणु or colloidal particle. These त्रसरेणु s further combine to give the structure of gross bodies and their properties become suitable for direct perception. The concept of mass inherent in the particle has always been there in the ancient Indian knowledge system.

According to the **Tyndall effect** of physics "a beam of light entering a dark room lights up the dust particles (colloidal particles) which are seen floating in the air. Similarly, when a strong beam of light is concentrated on a colloidal solution, the path of the beam is illuminated by a bluish light and becomes visible when observed from the side".

Vaisheshika also considers that the fundamental factor of the length is "Paramanu". Udayanacharya, Commentator of Vaisheshika has defined paramanu or atom as follows:

जालान्तर्गते भानौ यत् सूक्ष्मं दृश्यते रजः|
तस्य षष्टितमो भागो परमाणुः प्रकीर्तितः||

When the sunbeams coming in through a window slit, there are innumerable motes of dust known as रजः. The sixtieth part of one such रजः कण or particle is known as paramanu. Scientists are ever engaged in inventing the smallest particles. The unending quest is on.

Units

Different **Units** have been mentioned for measuring the weight, time and temperature. Such measurement units have been

In Public domain. Digitization Muthulakshmi Research Academy

described in Vaishesikashastras and other ancient Indian shastras also. (For details pl refer our book Physics in Ancient India).

Vaisheshikas, like physics, consider that the whole world is made of Fundamental Physical quantities or Padarathas. According to Vaisheshikasutras, there are six fundamental quantities (मूल द्रव्य or पदार्थ). The physical quantities of real existence are द्रव्य, गुण and कर्म and those of logical existence are सामान्य, विशेष and समवाय. Vaisheshika Acharyas have added अभाव at a later stage.

Five states of matter (पंचभूतानि) are experienced through the sense organs and the rational knowledge about them is gained and then they become sensory cognizables. In fact, all this is being felt through conjunction in space and time. That means space and time are conjunctive cognizables, they form a continuum. All this is being cognized by atman through manas. Therefore atman and manas have been termed as cognizants or observers. In view of this **the term 'dravya' used in Vaisheshika denotes five sensory cognizables, two conjunctive cognizables–(Time and Space) and two cognizants (soul and mind).**

Gravity (गुरुत्व) and Gravitation (गुरुत्वाकर्षण):

Gravity or gravitation, as per quantum mechanics, is the universal force of attraction acting between all matter, i.e. the material substance that constitutes the observable universe. It is the weakest known force in nature. However, by its universal action, it controls the trajectories of celestial bodies in the solar system and the universe as also the structures and evolution of stars, galaxies, and the whole cosmos.

The concept of gravitation is described in वैशेषिकशास्त्र (500 BCE), प्रशस्तपादभाष्य ~ 530 CE) सूर्यसिद्धान्त (1200 CE and Bhāskarācārya's Golādhyāya (भास्कराचार्य - गोलाध्याय) – 1114 -1185 CE.

According to Vaiśeṣika, gravitation is the reason for falling (patana, पतन) down of solid and liquid quantities.

गुरुत्वं जल – भूम्योः पतन – कर्म – कारणम् |
अप्रत्यक्षं पतनकर्मानुमेयं संयोगप्रयत्न - संस्कारविरोधि अस्य
चाबादिपरमाणुरूपादिवन्नित्यानित्यत्वनिष्पत्तयः| – Praśastapādabhāṣya

In Public domain. Digitization Muthulakshmi Research Academy

It is invisible but can be inferred by the falling motion which is counteractive to material conjunction, effort, and action of any other force. Like the other properties of the matter the perceptibility of gravity also depends upon the finer constituent parts of the falling entity.

The same argument has also been effectively substantiated in the famous commentary on Vaiśeṣikasūtra (वैशेषिकसूत्र), the Nyāyakandalī (न्यायकन्दली). It says:

अथ अवयवानां गुरुत्वादेव तस्य पतनं तदवयवानामपि स्वावयवगुरुत्वात् पतनमपि सर्वत्र कार्ये तदुच्छेदः| अतः व्यधिकरणेभ्यः स्वावयवगुरुत्वेभ्योऽवयवानां पतनासम्भवात् तेषु गुरुत्वं कल्प्यते तदा अवयविन्यपि कल्पनीयं न्यायस्य समानत्वात्|

When we assume that a body is falling under gravity, it is very logical to assume that the constituent or the elemental parts of the body are also falling under gravity. Then we can justify the logical harmony between the body and its elemental parts. In light of the above statement, one can easily arrive at a conclusion that gravity is the property of the elemental parts and, hence, of the body. Therefore, a bigger body will also behave in the same way as a small body as far as the falling of the body under gravity is concerned.

It is significant here for us to know the rationale behind the idea of vector-based motion, upward and downward motion, which was known to ancient Indians. To them, the vertical fall of the bodies signified a fall towards the centre of the earth.

सूर्यसिद्धान्त भूगोलाध्याय states:
सर्वत्रैव महीगोले स्वस्थानम् उपरि स्थितम्|
मन्यन्ते खे यतो गोलस्तस्य क्वोर्ध्वं क्व वाप्यधः|| ५३ ||

It is clear that everybody situated on the top or outer round surface of the earth considers oneself to be higher than the other person on the earth or in the space around the earth. Therefore, for every 'body' downward direction is towards the centre of the earth. Thus, for every place on earth, the falling of the body is always taking place towards the centre of earth.

In Public domain. Digitization Muthulakshmi Research Academy

According to गोलाध्याय it is not only the earth that attracts a body situated in the space towards it, but the different heavy bodies of universe situated in space also attract each other due to संहति of each other or due to their property of attraction. They are constantly pulling each other in their own direction. (स्वाभिमुखं आकृष्यते).

These findings compare very well with the Newton's law of Universal Gravitation (1665 CE) which states that: "Every particle in the universe attracts every other particle with a force directly proportional to the product of their masses and inversely proportional to the square of the distance between them".

Sparsha

While discussing the properties of physical quantities, Vaishesika has given a very different description of property sparsha. Generally the sparsha is translated as 'touch'. But in Vaishesika it has been said that hardness or softness are the other type of sparshas.

शीतोष्णानुष्णाशीतभेदेन स्पर्शस्त्रिविध: काठिन्यादयस्तु अन्य: स्पर्शः

Sparsha is of three types: cold or शीत, hot or उष्ण and lukewarm (अनुष्णाशीत). Conjunction of heat or energy (tejas) with a substance or matter gives an experience of hotness in the body. Here the sparsha has been considered as the measure of hotness, what is popularly known as thermometer.

If water is taken in a container and heated gradually, a consequent gradual rise in volume of water is observed. In the same fashion, mercury (Hg) is also seen to expand on heating and contract on cooling. The hotness or coldness of mercury is there due to property of concomitance of the heat and the energy. Physics has utilized the property of expansion and contraction of mercury to device a simple thermometer.

The Elastic Force स्थितिस्थापकता or प्रत्यास्थता Samskara

In prashastapad elasticity or Sthitisthapakata has been defined:

In Public domain. Digitization Muthulakshmi Research Academy

ये घना निबिडा अवयवसन्निवेशाः तैर्विशिष्टेषु स्पर्शवत्सु द्रव्येषु वर्तमानः, स्थितिस्थापकः स्वाश्रयमन्यथाकृतमवनामितं यथावत्स्थापयति पूर्ववदृजुकरोति ॥

The physical bodies are constituted by densely populated elemental parts. Elasticity is the property by virtue of which, the bodies deformed, displaced or sheared, due to external deforming force or twist, regain their original shape and form, after the deforming force is removed.

Physics describes two types of elasticity: linear tension and shear elasticity. Vaishesika also provides a detailed explanation on these two types of elasticity. The elasticity causes vibrations in the body.

So, the definition given by the Acharyas of Vaishesikashastras does not seem to be different from the conventional definition of Elasticity offered by physics. Scientist C.J.L. Wagstaff, in his book 'Properties of matter' (1934), defines Elasticity in the following words:

> "Elasticity is a general name given to that property of a body in virtue of which it resists and recovers from change of shape or volume. All substances resist changes in volume, and so have what is termed as bulk elasticity, but it is only solids that have elasticity of shape; no fluid, liquid or gas can offer a permanent resistance to change of shape."

Indian Philosophy vis-a-vis Physics

The nature of Vaisheshika Darshana and Physics is the same as both try to answer such questions as: "What is it?" "How is it?". Certain other basic relevant questions like: "कोऽहम्?" and क्वच संप्रतिष्ठा "Where shall I be finally positioned?" etc. are also raised in Indian thinking. 'Physics' does not answer such questions, because understandably the answers are beyond the scope of physics. The principles of Vaishesika Darshana, not only cover the field of physics but also metaphysics. It advocates attaining अभ्युदय and then from अभ्युदय one can attain निःश्रेयस्.

In Public domain. Digitization Muthulakshmi Research Academy

In my opinion, modern science and ancient Indian thoughts processes are supplementary to each other. Physics seeks to investigate and reveal the secrets of Nature in a systematic and logical manner, whereas Indian thought system in general addresses the complexities of the phenomenal world in somewhat abstract manner.

Let us agree that nobody and nothing is perfect. Let western science and Indian thought process join hands and I have firm belief that there will emerge a perfect western science, संपूर्ण and परिपूर्ण विज्ञान, and a perfect or संपूर्ण and परिपूर्ण Ancient Indian thought भारतीय चिन्तन प्रक्रिया.

The need of the hour is a symbiotic approach wherein the thoughts and principles from both the streams - modern science and Ancient Indian Science, be combined so that a holistic and complete material science emerges.

In Public domain. Digitization Muthulakshmi Research Academy

5

Tracing the Trail on Indo-Tajik Relations Through the Lenses of Culture

Nandini Bhattacharya

South Asia and Central Asia, two contiguous yet distinctive geo-cultural territories of the East had experienced the very early growth and expansion of advanced human civilizations and both had encountered ceaseless waves of ethno-political inroads from diverse directions, which transformed them into ever evolving melting pots of rich and thriving cultural contours. The cultural linkages between India, the largest South Asian country and Tajikistan, the smallest of all Central Asian states, was part of a much larger socio-cultural symbiosis. Interestingly enough, Tajikistan, which presently holds just a small segment of this large, unbound cultural space of Central Asia, can still lay claim to an astonishingly rich collection of history and heritage either directly linked or strangely similar to those of India. However, culture can hardly ever conform to political boundaries. And, when looking back to the past, political boundaries also had been fluid and flexible to accommodate constant cultural amalgamation. Central Asia being an extremely

In Public domain. Digitization Muthulakshmi Research Academy

active cultural cauldron throughout the passage of history had accommodated a number of common features shared by various people presently divided into distinctive political entities. In fact all the five successor states of Central Asia share huge cultural commonalities. However, culture began to serve as a very active and effective component of national identity and heritage once the Central Asian states became independent following the decline of the Soviet power. For a land like Tajikistan, facing acute economic distress and endless political challenges, culture appeared as an active component of identity and an effective force of integration. Thus, for Tajikistan, culture became its major vehicle to address national unity and social harmony. And in this context, its links with India, as a great ancient civilization, was acknowledged as a proud cultural heritage for the land and her people.

However, Tajikistan, the easternmost republic of Central Asia, being the closest Central Asian neighbour of India, portrays an extremely rich and diverse form of a composite culture where the input of Indian culture was visibly strong. The earliest traces of exchanges between Indian sub-continent and this geographical region goes far back, around 3rd-2nd millennium BCE. It was during the period of Indus valley civilization that lapis lazuli, a precious stone of blue colour, was procured for trade from the Badakhshan region that lies on today's Tajik-Afghan borders.[1] The exchanges between Central Asia and India grew along the passage of history. The coming of the Aryans in horseback, across Central Asian territories, is now more or less an established fact of antiquity.[2] The Indo-Iranian branch of the Aryans, who traversed through Central, West and South Asia, have one distinct linguistic commonality that still survives, in the form of Indo-Persian languages spoken in these territories. Interestingly, Tajikistan in Central Asia, especially shares this Persian linguistic inheritance, which makes the region even more closely connected to Indian classical heritage. The great Tajik intellectual leader of the Soviet era, Bobojon Ghafurov's double volume work on Tajikistan's

In Public domain. Digitization Muthulakshmi Research Academy

history through the prehistoric, ancient and medieval days repeatedly highlighted the similarities in the language and culture of these two regions ever since the dawn of civilization.[3]

However, in spite of the proximity and interactions, it was seldom that India and Central Asia (that includes Tajikistan) experienced a common political regime at the age of empires of the classical antiquities. The only exception was the Kushana regime stretching over Central Asia and bordering China, that had extended over substantive portion of north and western India since 1st Century CE, with Bactria as its nucleus. The most significant and long lasting effect of this era lies with the onset of silk route. It was the most exciting link between the two regions that provided a permanent mode of communication for the passage of commerce, religion and culture.[4] Silk road was at the same time the facilitator, benefactor and witness of the saga of an ever growing, never ending proliferation of a common cultural symbiosis between India and Central Asia. In fact the odyssey of the Silk Road that unfolded during the Kushana era and continued unabated with the rise and fall of innumerable political regimes on both sides of the Hindu Kush. This must have engendered many more interactions in the material culture of the two regions. The influence in painting, textile, handicrafts and ornaments must have undergone endless exchanges. The Kushana era stands as a milestone in the history of mutual exchanges between India and Tajikistan and can also be regarded as an archetypal symbol of cultural harmony where the state played the role of a liberal coordinator.

While tracing the trail of Indo-Tajik cultural links retrospectively from the perspective of 21st Century scholarship, one must begin from this particular historic juncture. The glorious beginning of silk route was also associated with the pious footsteps of Buddhism in this region. Buddhism, especially the Mahayana trend, took off under the aegis of emperor Kanishka I, which had its all round impact in this areas. Archaeological excavations in and around different parts of Central Asia could trace ruins of

In Public domain. Digitization Muthulakshmi Research Academy

many monasteries along with shrines of Gautama Budhha and many other related sculptures. The image of Buddha in nirvana posture, restored from the Ajina tepe monastery (situated in the South-west of present day Tajik state), was a sensational news since the turn of the present century. The forty feet long sculptural masterpiece is presently lying gorgeously in the Museum of Antiquity in Tajikistan, emanating the essence of peace and harmony transmitted from India. This is the largest surviving image of Buddha in Central Asia, after the tragic destruction of the Bamiyan Buddha in Afghanistan by the Talibans. Restoration and maintenance of this historic icon by the Tajik government with utmost care and respect is a matter of great satisfaction for India, the birthplace of Buddha and Buddhism. In a visit to Tajikistan, Hamid Ansari (former Vice President of India), while paying a visit to the museum that showcased this great cultural icon of past heritage, exclaimed: "It is a wonderful and memorable experience. The reclining Buddha is an amazing piece of art which has been restored diligently... It shows that we are all part of one cultural regime where people and idea have travelled back and forth for a very long time."[5]

However, with the advent of the Western powers both the regions had undergone certain transformation of trajectories- British colonial rule in India and expansion of Russian empire followed by the Soviet socialist experiments in Central Asia had somewhat suppressed the spontaneous flow of cultural dialogue between the two different culture zones. Yet, ever since the independence of India, the region had been reconnected with India, as part of Indo-Soviet friendship.

Bollywood: The Fantasy Window to Represent India During Soviet Tajik Era

To take up the retrospective journey of cultural dialogue between the two lands from recent to remote past, the most attractive take off point would be the Bollywood movies. Bollywood remained

In Public domain. Digitization Muthulakshmi Research Academy

the most popular window towards Indian culture for the Tajik people during the Soviet era. Consequently, the Soviet period, which consciously created a watershed in the flow of culture between India and Central Asia for centuries, blurred the remote past and encouraged the Bollywood films and their songs as a new take off point. Whatever the state intension might have been, the films provided a window for those keen to cherish Indian values and culture where Tajikistan, the most obscure state of Soviet Union played a leading role.[6]

No wonder, the Bollywood mania had an overtly impulsive manifestation in Tajikistan. The Soviet people's passion for Bollywood was an amalgam of fantasy over the themes, actors, directors, music and dances. Here too, Tajik Soviet fans had the vantage point of imitating songs and dances without much effort, for in this seamless sphere of music, the commonality acquired and exchanged through history could not be removed by the new ideological formula.

The illusory mirror of films portrayed a strange image of India over the last half a century of the Soviet rule which still continue to trickle down the post-Soviet genre. Bollywood craze as a signifier of Indian culture, thus had its pros and cones as well. However without disregarding the possibilities of partial misrepresentation one must primarily acknowledge its massive contribution to the development of cultural understanding and interactions between the two lands. However critical one might be, it would rather be impossible to ignore Bollywood while studying the cultural exchanges between India and Tajikistan in the Soviet and post-Soviet days.

The glorious journey of Bollywood in the USSR was marked by the prodigal advent of Raj Kapoor and his immortal creations. The incredible success of "Awara" which was screened together in Moscow and Tashkent film festival at the same time (1953-54) signified the real onset of Bollywood genre in the Soviet land.In fact, ever since then, Raj Kapoor with his own variant of socialist

In Public domain. Digitization Muthulakshmi Research Academy

package became an idol for the Soviet common mass, inimitable, irreplaceable and unforgettable for his mesmerizing persona. Closely followed by *Awara*, were the series of box office hits ; *Sree 420, Mother India, Mera Nam Joker* and so on for the Soviet audience to be glued to a set pattern of films, the Raj Kapoor brand, a tight package of romance, ethics, humour and music.[7]

Raj Kapoor's iconic stardom remained unchallenged across generation. The only Indian actor who could at least come close to him in terms of popularity arousing mass hysteria was Mithun Chakravarti in the 80s for one single block buster film "Disco Dancer". Elena Igorevna situated Disco dancer on a markedly unique track of appreciation distinctly different from the earlier Bollywood packages. "Disco Dancer came to represent the Indian culture of the 1980s in the former USSR. It would be more accurate to assert that the film , with its disco numbers, Indian versions of hit Western pop songs, glittering "Western type" costumes and hairstyles reflected the world pop culture of the 1980s."[8] She addressed this film as a signifier of transition in Indian cinema from 'traditional' to 'modern'. Although, there was marked continuity in the theme and storyline , the packaging along with dress code and other ambience had transformed . Jimmy , the hero was 'another "Cinderella – like" figure who is victimized, has to undergo a terrible emotional crisis, and overcame several temptations before he can regain his status and happiness. The didactic undertones were equally familiar to Russian viewers through Soviet era films."[9] Mithun, as an young aspiring actor of immense potential could achieve stardom mainly after the world wide acclaim of this film. Soviet people had a significant share in the making of a super star out of Mithun (alias Gouranga Chakraborti) where the contribution of Tajikistan was of no little importance.

The Uzbek-Tajik tradition of Bollywood mania had also been nurtured and handed down from one generation to the next in a similar process. But there were appreciation of the Bollywood

In Public domain. Digitization Muthulakshmi Research Academy

movies on two distinct layers. Firstly, among the general movie goers who were passive observers, while there were a second section of small number of artistic people directly or indirectly related to the film production of the USSR. The latter had far and wide scope to interact and get close to Raj Kapoor and many other such doyens of Indian film world. As invisible part of the faceless Soviet multitude, these people had acted as hidden links between India and Tajikistan at a time when their identities, aesthetics and artistic ambitions remained confined to the Soviet cultural delimitation.

To begin with the experience of Tajikistan in particular, a strangely tragic collective memory can be recalled to fathom the magnitude of mass hysteria over the Bollywood films. In fact, it was in Dushanbe, the capital of Tajikistan, that there was a stampede over the ticket for Disco Dancer leading to death of some crazy fans.[10]

This one single odd event, tragic though it was, appear enough to establish the magnitude of Bollywood craze in this particular Soviet republic. Moreover, once tasted, the love for Bollywood became an irreversible madness for Tajikistan that sustained its intensity even after the end of Soviet regime. Thus, the immortal saga of Awara and Disco Dancer, got permanently rooted here. The title songs of these films are still alive in Tajikistan and Uzbekistan while their memory got overshadowed by the new songs in their land of origin.

Various experimentations for meaningful internalization of Bollywood by a number of sensible Tajik artists proved the intensity and commitment for Bollywood even after the freedom for cultural choice. Above all, the legendary Bollywood triumphs along the 50s, 60s, 70s and 80s were not rejected as part of convoluted socialist baggage befitting the failed experiment of the Soviet regime. In fact, relevance of Bollywood even in post-Soviet Russia was recognized in the state level bureaucracy. Interestingly, the success rate of Bollywood had multiplied many-fold with the

In Public domain. Digitization Muthulakshmi Research Academy

growing power of global media network. Post-Soviet republics in Eurasia or Central Asia too, enjoyed this expansion process. Tajikistan, the smallest, poorest and the most inconspicuous of them all had begun her journey towards independence with huge constraints of funds and infrastructure. Moreover, within a few years of the stuttering steps towards new nationhood, Tajik land was caught up in a protracted civil war. Yet, Bollywood kept pouring in, in the form of internet links, compact disks, television channels and regular human contacts. The freedom for thought and choice gave strange opportunities to recollect Bollywood memories and reproduce them adding certain unique Tajik flavour into the old format.

Thus, the film 'Awara' still remains a thriving link and Raj Kapoor, the most idolized Bollywood icon. The appeal of this film survived about half a century through all the ups and downs of the Soviet experiment till its collapse and still continues to influence the post-Soviet minds so much so that a Tajik film of 21st Century is named "Ovara" which depicted a similar story of vagabond life of children living without parents in a village.[11] What is even more interesting is the songs of Awara being played or sung in it to remind the connection.

In fact, the director of this film explained in a personal interview that the connotation of awara is multi-dimensional in this cinema. While the child-hero's awara image is obvious, his own father, an immigrant worker held in a Moscow prison, his grandfather, who lost his sight in an accident, the local youth who had no job security in the post-Soviet transition, all depict vagabondism of one or other kind.[12]

The other film of legendary fame, Disco Dancer turned Mithun Chakravati, into a living legend in this part of the world. But there are more constructive impact of this film in the common Tajik mindset which is more visible in the post-Soviet era of global network.

However, most interestingly, this film almost led to the rise of a sort of social category called 'Jimmy', a prototype of the hero of

In Public domain. Digitization Muthulakshmi Research Academy

this film, who was a street singer. One can find many such semi-vagabond singers(Jimmys) in nook and corner of Tajikistan who sing in small family occasions and survive on the meager dole they receive in return. One such Jimmy, a Tajik immigrant worker acquired world-wide fame in the 21st Century with some strange twists of luck. His original name is BaimuratAllaberiyev,[13] He is not a trained singer. He was discovered while working in a warehouse as the result of a colleague video recording him with a cell phone and posting it on the internet. Since that time he has moved to St. Petersburg and performed in theaters and night clubs. Later on he was also chosen as an actor in a Russian movie. Thus imitation of Bollywood songs brought a tectonic shift in Baimurat's life and career and opened the flood-gate of unexpected success.

However, these self-trained Jimmies are not the only messengers of Bollywood melodies in Tajikistan. The attraction of Bollywood songs are undeniable for the well trained singers as well. Thus, the rising pop star Nozia Karomatullo, daughter of Karomatullo Kurbon,[14] also ventured through a number of Hindi film songs. The tantalizing effect of her song and dance combination can highly challenge the real performances in the films. Her Bollywood albums consists of some very well known songs, of which *Dil Chiz kya hai app mere*, from *Umrao Jaan*, enacted by Rekha, proverbial Bollywood beauty with Asha Bhonsle in the play back seemed to be the ultimate challenge to take up for a young Tajik adventurist singer.[15] And Nozia did glide through the challenge in flying colours. A similar brave attempt had been made recently with the famous dance number from *Shole, Jab Tak Hai Jaan Jane Jahan Mai Nachungi*.[16] This young and versatile singer had devoted two years to learn Indian classical song and dance staying in India as part of a Government cultural exchange programme.

However, one must recon with the fact that a rare talent like Nozia could not have risen out of nothing. It brews in the air of Dushanbe to learn Indian musical traits in order to make possible inroads to the Bollywood films. The Indian Embassy there offers courses in Kathak dance, classical vocal and tabla.[17] There are

In Public domain. Digitization Muthulakshmi Research Academy

more than 100 students enrolled for the courses of whom there are real talented aspirants for Bollywood.

However, although Bollywood movies of the last century remain a high water mark in Tajik understanding about India and her cultural face, yet there are some Tajik directors from old and new genre who were impressed by the great Bengali director, Oscar winner Satyajit Ray. Davlat Khudonazarov,[18] who was the founder of 'Satyajit Ray Fan Club' in Dushanbe, shared his anecdote about his adventure to India only in search of "Ustod (Master)Satyajit Ray" – he admitted that Pather Panchali, the debut feature of Satyajit Ray mesmerized him. Although Ray's movies were not in the curriculum in the Moscow film institute at that time (where he studied and learnt film making) , yet he found his way to India just to see the genius in his own eyes, during 1982.[19] With the restrictions of the Soviet regime, making way to India by any Soviet citizen for a personal visit was no small achievement. Admittedly he was not the only one influenced by Ray's work. Jamshed Usmaonv, a more contemporary director of Tajik films, had borrowed his music in his debutant film "Pervez i Zanbur"[20]

Persian Language: Serving as a Powerful Medium of Communication

As India was a land of richness, a land of fantasy since the antiquity the fondness continued, or even accelerated along the Islamic Inroads. And Persian language served as the vehicle of cultural expression towards a symbolic space. Thus, the cultural history of this era is a rich account of Persian language and literature expanding through the elite world of both Muslim and non-Muslim courts of the Islamicate world. The legacy of the Persian language and its rich inheritance is a gift of Central Asia and West Asia to India. Being a lingua franca of the elite academia, Persian language had connected the scholars of a wide geo-culture space within its huge frame of expanse.

In Public domain. Digitization Muthulakshmi Research Academy

The translations of Sanskrit texts into Persian that included the two great epics Ramayana and Mahabharata were part of the path-breaking efforts to make them accessible to the wide and diverse arenas of the Persian speaking world breaking the insularity of indigenous Indian academia.

In fact, one particular reference from Hafiz, the great Persian poet of this genre (14th Century) remains a landmark in the history of Indo-Tajik connection. And this is still quite popular among Tajik intellectuals and ironically very relevant to their tragic history of losing rights over the heritage cities of Samarqand and Bukhara. It is actually, the opening couplet of a much longer poem that proclaims in the typical flamboyance of Hafiz that if the Turk of Siraz (a city in Iran) tries to kill my heart, I can even give away Samarqand and Bukhara, for the Hindu mole (on her, implying his beloved).[21] It was written during a period of Timurid expansion across Central and West Asia. This couplet of Hafiz, serve as a piece of bitter-sweet nectar of the past to the Tajik intellectual circle even today, A reminder of the euphemism over 'Hind' in the medieval Persian tradition, coupled with tragic loss of their own historic inheritance of the two great heritage cities of Samarqand and Bukhara to Uzbekistan a few centuries afterwards, as a result of Soviet Nationalities policy.[22]

The other symbolic literary imagination that had vividly represented an Indo-Tajik emotional link was the famous drama of Abdul Qadir Bedil, titled, "Komde Va Madan".[23] Unlike the indirect symbolism of Hafiz, this composition had represented the Indo-Tajik emotional and cultural bonding through a romantic drama set in the royal court of Bukhara.

Moreover, Bedil's life was inseparably linked with India, as he was born and breathed his last in Indian soil. His tomb of a simple demeanor stands at one quiet corner of the Purana Quila, as a historic relic of the Indo-Persian heritage of the bygone era, along the crowded metropolitan ambience of contemporary New Delhi. Though not very well publicized, yet , this tomb is known

In Public domain. Digitization Muthulakshmi Research Academy

as a Dargah of a Sufi mystic called Bedil as reflected in a recent blog tweet "Near the Pragati Maidan metro overbridge entrance is a monument which though structurally nondescript is the resting place of one of the greats of mystic Persian poetry." The same source also informed that the tomb had been largely renovated during the visit of the Tajik President Emomali Rakhmon.[24]

However, for his close Indian connection and his ancestry being rooted in Balkh, in Afghanistan, this mystic poet with Sufi orientation is acknowledged more in Central Asian lands than in Iran. And for the Tajiks he remains immortal for the ballad of Komde and Madan. It is a love story between an Indian dancer Komde and a Tajik singer of royal court of Bukhara, named Madan. Such romantic ballads of royal courts were common in the era of court-music culture in different parts of the orient. This novel of Bedil carried special nuances for Tajikistan for Indian identity of Komde and the Tajik roots of her suitor. The saga of Komde Va Madan remained popular and had been handed down across generations of Tajik intellectuals and cultural connoisseurs. It has its musical representation as well, made into the first Tajik opera by Zeodullo Shahidi,[25] who is considered the father of modern Tajik music.

In fact, Bedil truly remained the eternal flame of love and compassion resonating between the two cultures, whose works were memorized and reiterated by Persian scholars of both the lands along the ever changing canvas of historic context. Moreover, Bedil was repeatedly remembered at different moments of history, by distinct personalities of both the nations, irrespective of the changes taking place along the historic and ideological milieu. The couplet below strikes a chord of intrinsic emotional ties both the lands shared:

Dili Tajik Hindu Chun Do Shami, Anjuman, Afrught
Ba Dogi Un Do Shami, Anjuman Afroz, Bedil Sught (Transcription of Tajik version)

In Public domain. Digitization Muthulakshmi Research Academy

"Heart of Tajiks and Hindus are like flames of two everlasting candles Only Bedil swam in blaze of this twin fire"[26]

The hearts of the Tajik and Hindu are like flames of two everlasting candles

Only Bedil being (caught up) between the two flames had been put ablaze.[27]

Anyway, within a few decades of its advent, the Bolshevik Revolution had brought a tectonic shift in the pace of life, mode of education as well as cultural postulates in this traditional oriental milieu. Tajikistan was separated from Uzbekistan in 1929 for her Persian linguistic distinctiveness.

This ideological and material transformation had its obvious reflection when the Soviet Tajik poet of post World War II genre, Mirzo Tursunzoda came to visit India and wrote quite a few poems on this country.[28] His visit in March, 1947, just on the eve of India's independence, left an ever lasting imprint on the Tajik intellectual understanding about India. In fact, there is no denying that the initial Soviet years experienced all round progress in general standard of life and that had created a faith in the new revolutionary regime. Tursunzoda resonated the spirit of revolutionary zeal and its positive impact upon his own context, but at the same time he was not oblivious of the past connection between these two age old civilizations and therefore, his poems are of a distinctive flavour that fused the image of the past culture with the changed notion of socialist revolution.

But though imbedded in socialist thought, committed to the cause of worker-peasants world, Tursunzoda had his retrospective gaze directed towards the oriental heritage, commonly shared by the South and Central Asia in the bygone centuries. His romanticism over the shared emotional vibes between the two culture resonated most vividly in his poem Tara Chanderi. In this poem , the imagination of both Hafiz and Bedil saw a fascinating fusion in the image of 'Tara Chanderi',[29] an Indian dancer he was mesmerized upon.

In Public domain. Digitization Muthulakshmi Research Academy

Tara Chanderi is a coveted Indian figure, venerated for her elegant demeanor to appear as a human incarnation of 'Komde' from a fantasy world, a historic representation of a poetic imagination a few centuries later. But on part of the Indian scholars and artists, a quest for the true identification of Tara Chanderi awaits a serious initiative, an initiative which is yet to begin. Once found, if ever, her perspective might add a number of new dimensions to the Indo-Tajik cultural initiatives.

Performing arts of the Tajik people in today's context shows various layers of indigenous classical, spiritual, folk and contemporary popular variants of music maintained and practiced in different media of vocal, instrumental, dance and theatrical exposures. Interestingly, in each of these musical expressions, there remain some or other characteristic similarities with Indian musical experiences. Actually, there were something more than geographical proximity that helped widen the expanse of shared musical domain of both the lands. Role of two epoch making religions, namely, Buddhism and Islam, must be acknowledged in this regard. Though not originating here, both these religions had been largely cradled by Central Asia in different crossroads of history.

The musical interface of India and Tajikistan , therefore, had a large arena of common spiritual ambit evolving down through one historic genre to another while one world scale religion replaced another. One religion being transmitted from India to Central Asia (Buddhism), and the other being drawn from West Asia through Central Asia to India (Islam) had undoubtedly facilitated certain common musical interests and style of performances.

The musical instruments, popularly used in Tajikistan are mainly of three variants. Of them, String or plucked instruments are the richest in strength, and have large trajectories to cater, namely, *sitor, dutor, tanbur(sato), changh, rubob* and *ghijak*. Almost each of the instruments of the above mentioned musical repertoire have a replica or semi-replica, present in the same

In Public domain. Digitization Muthulakshmi Research Academy

or similar name, or even different names in other adjacent land or cultures. For example, *sitor, dutor* and *tanbur* are present in slightly different forms and names, in Iran and India. *Rubob* is more popular in Afghanistan and have its Indian counterpart in *sarod* while *changh* is known as *santoor* and considered a regional instrument of Kashmir in India. There are wind pipes or flutes of a number of categories, of which, *neih* or common wooden flute seem to be the most popular in use which too is part of Indian music of both folk and classical variants.[30]

The drums or percussions can be put to the third category of which *doira*, the framed drum rimmed by jingles , remain the most popular and largely used instrument of this entire geo-culture zone as well as West Asian territories In India too, this kind of drums are common as a folk instrument, popularly known as 'daf' or 'dapli' and were largely in use among the nomadic people of the Western deserts.

Thus, none of these instruments can be marked as exclusive possession of Tajikistan alone. It is rather easier to put them under one single broad deposit of composite culture that flourished, interacted and enriched through constant give and take, in the borderless realm of music yet maintained their own regional distinctiveness.

That the impact of the musical exchanges between India and Tajikistan were real and permanent can be understood from the references of various contemporary writings and miniature paintings.

Although Badakhshani sitor by appearance is rather lean , small and lighter and less complex while the Indian setar have a much elaborate structure , larger and heavier, with more strings and frets and one extra round shaped resonating chamber at the other end of its elongated wooden neck. Otherwise, in the basic structure, arrangement of strings and character and quality of resonance sitar or setor of both the lands have marked similarities.[31]

As inheritors of rich and versatile ancient traditions, both India and Tajikistan carry a highly exalted musical heritage defined

In Public domain. Digitization Muthulakshmi Research Academy

as 'classical tradition.' The core or base of the Indian classical musical system is the 'Raga'. Similarly, the classical tradition of the Central Asian people, largely belong to the Uzbek-Tajik musical heritage known as 'Shash Maqam'- here the melodies and meters are structured on the 'maqam' or suites. The two systems are similar yet distinctive in their characteristic features, yet there are some interesting resemblances in their practice and performances. A detailed understanding of both the systems, raga and maqam, their evolution through the passage of history and their future vision would be enormously meaningful for the cultural understanding of both the regions and can eventually lead to immense mutual enrichment.The Shash Maqam experts from both Uzbek and Tajik tradition highlight as to how, the Shash Maqam had been indebted to Amir Khusrau's initiatives on creating fusion ragas. For example, sarparda caters to the Bilawal category,zeelaf, a very rare raga created with a strange combination of Asabori and , Bhairon, Sazgiri is a combination of Purvi, Gora and Gunkali, and raga yaman is made out of the combination of raga Hindol and Persian Nairez. F. Azizi, called the Shaṣh-Maqam a Tajik-Persian trend and admitted the presence of a number of ragas within the complex matrix of maquam system. Diloram Karomat, an India-based Uzbek scholar had highlighted two major melodies of the maqam systems being based on Khusrau's experimental synthesis of raga. One being Sarparda and the other sazgiri.[32]

In fact, in this sphere of classical music there lies enormous scope for exchanges, experiments on harmony and fusion. It still remains rather an unexplored field in the realm of music so far Indo-Tajik inter face is concerned.

The multidimensional reciprocation between the two regions had proved to be extremely vibrant and resourceful as one moved step by step into the unfamiliar alleys of the remote past. In fact, it was a continuous process of cultural communication through endless waves of historical contacts that created a large shared space of material and emotional belongingness.

In Public domain. Digitization Muthulakshmi Research Academy

The course of culture has its own strength to survive and transmit through diverse channels. There remains enormous scope in the realm of literature, music, visual arts, architecture, films, crafts, culinary and textiles to revive and rejuvenate Indo-Tajik cultural interaction to create a new space for harmony and fusion. This would not only reinstate the pace of long neglected civilisational accord but would also facilitate inter-state understanding and might well have positive manifestation towards the world peace process. Indo-Tajik cultural harmony carries immense prospects to manifest tolerance and cultural coexistence. If attained, this can go down in history as an example of human preference for creativity, rather than destruction, harmony rather than hatred and peace rather than discord.

Notes

1. Ratnagar, Shireen, Shireen Ratnagar, Encounters, the Westerly Trade of the Harappa Civilization, Oxford University Press, 1981, pp. 236-238
2. Sharma, R.S., Looking for the Aryans, Orient Black Swan, Hyderabad, India, 1995
3. Gafurov, Bobojon, Tajiks, Tajiks: Pre-Ancient, Ancient and Medieval History, Vol 1 & 2, Dushanbe, Irfon, 2011 Dushanbe, Tajikistan, 2011
4. Chakraborti, Ranabir, Exploring Early India, Upto C AD 1300, Macmillan Publishers India, 2013, p. 81
5. Hamid Ansari comment, Deccan Herald, 10th August, 2013, News Update, 'Sleeping Buddha' connects India, Tajikistan, Dushanbe (Tajikistan), Apr 15, 2013 (PTI)].
6. Sudha Rajagopalan, Sudha Rajagopalan, Indian Films in Soviet Cinemas, The Culture of Movie-Going After Stalin, Indiana University Press, 2008. pp. 86-89.
7. Rajagopalan, Rajagopalan, pp. 42-44
8. Igorevna, Elena Igorevna Doroshenko, Indian Films in the USSR and Russia: Past, Present And Future, in Anjali Gera Roy ed, The Magic of Bollywood, At Home and Abroad, Sage, New Delhi, 2013, 165-166.

In Public domain. Digitization Muthulakshmi Research Academy

9. Disco Dancer Disco Dancer, directed and produced by Babbar Subhash, India, 1982.
10. Rajagopalan, p-30
11. Ovara, Ovara, directed by Gulandom Muhabbatova and Daler Rakhmatov, Tajikistan, 2005.
12. Daler Rakhmatov, personal interview, Dushanbe, September, 28th, 2013
13. Baimurat AllaBeriyev, Roll up, roll up for the Susan Boyle of Tajikistan, The Independent, Thursday, 4th June, 2015. www. independent.co.uk›News›World›Asia,
14. Nozia, Nozia Karomatullo, A Rising Star, Jadid Online, http://www. jadidonline.com/story/31072008/frnk/tajik_female_singers_eng, 15th October, 2014
15. Dil chiz kya hai link Noziya Karomat, song, Dil chiz kya hai aap mere jan lijiye, youtube, www.youtube.com/watch?v=52CdW5q8C5U, 12th August, 2012
16. Jab tak hai jaan link, Jab Tak Hai Jaan Main Nachungi by Noziya Karomatullo, https://www.youtube.com/watch?v=H-L068FEAZM, 5th December, 2021
17. Personal visit to the Indian Embassy in Dushanbe, Tajikistan in September, 2013
18. Davlat Khudonazarov, a renowned Tajik film maker from Pamir mountains of Tajikistan, currently human rights activist in Moscow for the immigrant Tajik workers
19. i) Priyanka Gera, Davlat Khudoinazarov Meets Satyajit Ray, The 'Ustad', Russia Beyond, https://www.rbth.com/articles/2012/03/14/ davlat_khudonazarov_meets_satyajit_ray_the_ustad_15139, Last visited on 5th December, 2021
ii) Also personal interview with the author in Kolkata, March, 2013
20. Jamshed Usmanov, Pervez-i-zanbur, Flight of a Bumble Bee, 1998
21. Hafiz Ghazal 3, Agar Aan Turk Shirazi, You Tube, http://www. youtube.com/watch?v=5NdyGnFfJz4, Last viewd on 26th November, 2021
22. i) Anaita Khudonazar, "The Other", University of California, Berkeley, Berkeley Programme in Soviet and Post-Soviet Studies Working Paper Series, Fall 2004, iseees.berkeley.edu/bps/

In Public domain. Digitization Muthulakshmi Research Academy

publications/2004_05-khud.pdf, Last visited on 25th November, 2021

ii)Nandini Bhattacharya, Reinventing Culture: The Tajik Experience of Post-Soviet years, in Suchandana Chatterjee ed, Image of the Region in Eurasian Studies, MAKAIAS, Kolkata, KW Publishers, New Delhi, 2014, pp. 289-294

iii) Botakoz Kassymbekova, Humans as Territory: forced resettlement and the making of Soviet Tajikistan 1920-38 in, Madeleine Reeves ed., Movement, Power and Place in Central Asia and Beyond, Routledge Thidworld, 2012, p. 55

23. Firdavs Murtazoyev,' Opera "Komde and Madan" by Ziyodullo Shahidi opens new season of Tajik opera and ballet theatre', Asia Plus, September 19, 2006, https://asiaplustj.info/en/news/29/20060919/opera-komde-and-madan-ziyodullo-shahidi-opens-new-season-tajik-opera-and-ballet-theatre, Last visited on 5th December, 2021
24. Rana Safvi, Baagh e Bedil: Dargah of Mirza Abdul Qadir Bedil http://hazrat-e-dilli.com/172/, Last visited on 8th November, 2021
25. Munira Shahidi (daughter of Zeodullo Shahidi), Re-evaluating the Avicennian Tradition, INST, 1st August, 2006
26. Bedil couplet mentioned in the Ministerial Address by former Minister of Foreign Affairs Yashwant Sinha, Speech titled, 'India and Tajikistan–A Shared Vision', at the Tajik State National University, Dushanbe, 29th January, 2003, p. 5, Courtesy, Prof. Habibullo Rajabov, Faculty, Department of Hindi, Al Jazeera University, (Tajik National University), Dushanbe, Tajikistan (personal collection). Translation by Dr. Umedjon Majidi, Scholar on Indo-Tajik relations, Dushanbe, Tajikistan
27. Translation by the author herself
28. Tursunzoda's list of poems on India- The Return, Indian Ballad, Guest from West, Tara Chandri, Tajmahal, The Hanging Garden, The Ganges River, My Toast, A Traveler in India, Rising in the Memory, Professor Akhvlediani's Hat, The Dream of the Nest, Two Roads
29. Mirzo Tursunzoda, Tara Chandri, www.cit.tj/mirzo/indexeng.php?mirzo2=stixi9eng, Last visited, 25th November, 2021
30. Invisible Face of the Beloved, (Booklet), Music of Central Asia, Vol II, 2007 p 10.

In Public domain. Digitization Muthulakshmi Research Academy

31. Farogat Azizi, Vklad Amira Khusruva Dexlavi V Muzikalnuyoo Kulturu, (Contribution of Amir Khusrau Dehelvi in the Musical Culture) in Askarali Rajabov ed., Tradisii I Premstvennost V Tadzhikoi Kulture, (Tradition and Continuity in Tajik Culture), Dushanbe, 2013, p 456.
32. Dilorom Karomat, The 12-maqam System and its Similarity with Indian Ragas, dubsahara.com/wp-content/uploads/2010/08/6_karomat.pdf, Last viewed on 29th November, 2021

In Public domain. Digitization Muthulakshmi Research Academy

6

Mokṣa and Its Means in Śaivasiddhānta

T. Ganesan

"The Indian systems of Philosophy demonstrate by reasoning propositions in regard to what . . . he (a man) ought to realise by direct experience in order to free himself completely from suffering and thus be absolutely independent."[1] The pan-indian and ancient religio-philosophical system of Śaivasiddhānta based on the Āgama-s offers its own solutions for overcoming the evil of transmigration and thus be absolutely independent.

- Śaivasiddhānta

The system of religio-philosophical doctrines expounded and developed in the special type of revealed scriptures called Āgama-s is known as the Śaivasiddhānta. While the Veda-s are the common scriptures, the Śiva-revealed Śaivāgama-s are the special and exclusive ones. Both the Veda-s and the Āgama-s are considered to be authoritative by the Śaivasiddhānta system.

The Śaivāgama-s as are now available to us contain a detailed and thorough ritual scheme for achieving the highest spiritual end, liberation (*mokṣa*) as well as rites for achieving worldly enjoyments (bhoga). In order to perform the religious rites the

In Public domain. Digitization Muthulakshmi Research Academy

Āgama-s have well-formulated philosophical doctrines that serve as the basis. Further, they also have a detailed scheme of *mantra-s* that are inseparable from the religious rites. Since these texts strive to chalk out a detailed plan of religious activity they also accord a very important place for yogic disciplines. Finally as a self-contained religious system the Agama-s have a separate code of conduct with elaborate rules and regulations that an initiated adept should put into practise. These four broad categories of subject matter that the agama-s are supposed ideally to contain are called *vidyā* or *jñāna, kriyā, yoga* and *caryā*.

The Śaivasiddhānta holds that Śiva is the unique and supreme reality omniscient and all-powerful; He is the ultimate source of everything. The individual selves are innumerable and possess all the powers similar to Śiva; but due to beginningless impurity called *mala*, (āṇavamala, almost everywhere in the Śaiva literature) these śaiva qualities are covered and thus the self experiences limitations of its powers of knowledge and action. Upon ripening of the mala the self approaches the Guru who initiates him into the spiritual path, and the self with its intense devotion towards Śiva coupled with the spiritual practices realizes its innate śiva-nature.

It was the early ācārya-s such as Sadyojyoti, Bhojadeva, Nārāyaṇakaṇṭha, Rāmakaṇṭha I and II and Śrīkaṇṭha that wrote their treatises mainly concentrating on that portion of the Śaivāgama-s which deal with the philosophical concepts (called jñānapāda or vidyāpāda). In the course of its further development the Śaivasiddhānta has absorbed different views and incorporated them into its mainstream.

According to these ācārya-s, the highest state of liberation consists in existing similar to Śiva in all respects in which state all the supreme qualities and powers of Śiva that were covered by mala are manifested in the liberated selves. It is termed śivasamatā.[2] As Sadyojyoti, one of the earliest ācārya-s says in his Nareśvaraparīkṣā[3] "it is the highest conception of mukti taught in the śaivāgama-s and surpasses all other conceptions[of

In Public domain. Digitization Muthulakshmi Research Academy

mukti]". What are the characteristics of a liberated self spoken in the Śaivāgama-s? The Mṛgendrāgama categorically states that "the *mukta* (who is also an accomplished person, who has attained the highest goal = siddha) in the Śaiva system becomes endowed with the highest powers to experience the enjoyments in all the worlds and he is absolutely free from all the impurities. What is more, being thus free absolutely he is even beyond the control of Śiva forever"[4]. Sadyojyoti answers by saying that it consists in fully possessing the power of omniscience and omnipotence by the liberated self; this conception of mukti, according to him, is nowhere found in other systems.[5] For, the highest place to be reached by the liberation seeker in the Śaivasiddhānta is completely different from that spoken by other scriptures. Rāmakaṇṭha also categorically states that there cannot be any other highest good than getting the supreme power of omniscience and omnipotence as taught in the Śaivāgama-s.[6] As regards the means to attain mukti all of them unanimously hold that initiation (dīkṣā) is the highest and the only means. It is argued that just by mere knowledge the impurities covering the self (mala) cannot be removed as it is a substance (dravya), just as the cataract that covers the eye cannot but be removed by the surgical activity of the doctor. As dīkṣā is nothing but an activity of Śiva, it is the only efficacious means to remove the cover of mala.[7]

- Phase II of Śaivasiddhānta: Śivajñānabodha school

In south India, and especially in the Tamilnadu region, the Śaivasiddhānta was well spread from at least the 11-12th centuries;[8] the great stalwart Aghoraśiva contributed immensely for the propagation and consolidation of Śaivasiddhānta philosophy[9] and ritual practices. He was followed by Trilocanaśiva, another great luminary who composed independent texts (such as the *Siddhāntasārāvali*, *Siddhāntasamuccaya*, etc.). Also there were texts in Tamil such as the *Ñāṉāmirtam* composed by Vākīcamuṉivar of the 12th century which seeks to give the essence of Śaivāgama-s.

In Public domain. Digitization Muthulakshmi Research Academy

Then, we have, in the beginning of the 13th century, the Civañāṉapōtam composed by Meykaṇṭār which consists of twelve Tamil verses. It is one of the shortest ever philosophical texts that gives the essence of the śaiva religio-philosophical system. This text had, in fact, inaugurated a new movement within the tradition of Śaivasiddhānta in Tamilnadu. For, after this for nearly eight centuries the entire development of Śaivasiddhānta was mainly based on this text through commentaries and sub-commentaries whereby the Civañāṉapōtam has become the fundamental text and the full edifice of Śaivavsiddhānta philosophy of the succeeding centuries was built on this foundation. The Āgama-s were fully utilised for the interpretation of *Civañāṉapōtam*.[10] This trend naturally brought with it some new interpretations to some of the important concepts which were at times very much different from the earlier ones established and propagated by Sadyojyoti and his followers that we referred to above.

One of the important differences between these two schools of Śaivasiddhānta is that the one based on the *Civañāṉapōtam* has been developed on three major textual streams:

1. the *Tēvāram* devotional hymns of the Śaiva devotees *par excellance* called Nāyaṉmār-s who sang in Tamil the glory of Śiva and instilled simple and unflinching devotion to Śiva in the minds of common people by visiting many śaiva holy places.
2. The Veda and especially some of the earlier Upaniṣad-s which speak about the highest reality in somewhat an idealistic way.
3. The Śaivāgama texts.

• Concept of Mukti

The concept of *mukti* in the tradition of Śivajñānabodha differs radically and conceptually from the earlier one. One comes across a wide range of views sometimes, even opposing,[11] on the concept of *mukti* among various teachers of the Śivajñānabodha tradition

In Public domain. Digitization Muthulakshmi Research Academy

who had enriched its philosophy by their compositions which consequently enriches the literary corpus of the system. One may even say that perhaps in no other system can one find such an array of wide ranging views on a single concept.

The adherents of the *Civañāṉapōtam* school call those of the earlier one śivasamavādin-s as they hold *mukti* to be attaining equality with Śiva in all respects (*śivasamatā*) as we have seen earlier, and, most of them are of the firm view that such a view is against the tradition and it is even blasphemous. Thus in many texts and commentaries belonging to the Śivajñānabodha tradition which are mainly devoted to examining the rival philosophical schools, the refutation of the *śivasamavāda* is the last and important one.[12]

• Views on mukti in the later texts

The *Civañāṉapōtam* in its 8th verse speaks about *mukti* as "existing in a non-different relationship at the holy feet of Śiva".[13] Here we do not see any mention of equality or similarity with Śiva but only a non-dual relationship between Śiva and the liberated self. In the 10th verse also in the context of explaining the status of the realized self, the text says that "the liberated self becomes free from [the clutches] of mala and māyā by realizing intensely its oneness with Śiva and that He (Śiva) Himself exists as the self".[14] Here we notice a sort of non-dual relationship which at the same time keeps the difference between Śiva and the self in tact. Again, in the 11th verse of this text we see the repetition of the view that the self will abide in the holy feet of Śiva in the liberated state which is attained by intense and unflinching devotion.

In the *Civañāṉacittiyār* (CC) popularly known as *Cittiyār* which is an elaborate exposé on the *Civañāṉapōtam* there is a brief statement in the portion of the commentary on the 8th verse of the *Civañāṉapōtam* that "He (Śiva) comes as the preceptor (guru) and keeps the self at His holy feet after making it Himself by removing

In Public domain. Digitization Muthulakshmi Research Academy

the *mala* that covered it".[15] Here we notice that according to Aruḷnanti, the author of *Civañāṉacittiyār*, the liberated state is characterized by existing as Śiva Himself and at His holy feet. What is more, Śiva makes the self to be Himself by removing the covering of *mala*. Further we note that Śiva, by coming in the form of an ācārya, removes the *mala* of the self so that the [innate] śivahood shines forth.

- Mukti according to *Cittiyār*

Śiva keeps the self under His feet after fully immersing it in the ocean of His own Bliss by completely removing all its impurities and cutting asunder all bondages that may produce future births: *Civañāṉacittiyār*, 8:16.

Śivāgrayogī interprets this view as Śiva kindling the śivānanda present in the self after duly washing away all its impurities, pouring down the rain of His bliss and merging the self with Himself as non-different; he interprets the sentence "He keeps the self under His feet" as Śiva pervading the self in its entirety and including it in His pervasion and not the other way.

Śivāgrayogī also adds that the conception of *mukti* held by the school that subscribes *śivasamavāda* according to which Śiva is the controller of the self only upto *mukti* and after attaining it He ceases to be so and the liberated self is fully independent, (Ref. *Mṛgendrāgama* Vp. 2:29) is untenable. He also states that the view that there is no *śivānanda* in the state of liberation is also refuted by this verse of *Civañāṉacittiyār*.

Śivāgrayogī cites an āgamic passage:

paśūn pāśāṃśca muktāṇūn pātīti patirucyatē |

which clearly says that even in the state of mukti Śiva protects the self.

Civañāṉacittiyār 8:18 speaks about four paths—*sanmārga, sahamārga, satputramārga* and *dāsamārga* and also four types (= levels) of *mukti*—*sāyujya, sārūpya, sāmīpya* and *sāyujya*—

In Public domain. Digitization Muthulakshmi Research Academy

respectively attained by following these four paths. These paths are related respectively to *caryā, kriyā, yoga* and *jñāna*.

• Nigamajñānadeśika's interpretation

In his commentary on *Civañāṉacittiyār* Nigamajñānadeśika (alias Maṟaiñāṉatēcikar) clearly states that the liberated self abides at the feet of Śiva and it experiences continuously its own inner bliss;[16] and he argues that *cuvānupava* (= svānubhava) cannot be the same as *civāṉupavam* (= śivānubhava) and he further states that since in the basic text, *Śivajñānabodha* (which he considers as the basic one and the *Civañāṉapōtam* of Meykaṇṭār to be its translation) there is only the compound word svānubhūtimān, one has to read only cuvāṉupavam in CC. 310 and not 'civāṉupavam'.

For him the state of mukti is characterised by a relation called *ādyantarahitasamāvāya*—a concomitant relation of identity between Śiva and the liberated self which relation is beginningless and endless. Nigamajñāna refers to the text *Paramōpatēcam* composed by his teacher where it is stated: Śiva due to His supreme compassion and grace towards the selves grants them the world and the bodies according to their *karma*. When the karma becomes ripe He graces the self its own innate highest bliss which the self that is liberated for the first time (ātimutta) experiences existing at the same time non-different from Śiva.[17] The bliss of the liberated self and that of Śiva are different.[18] Therefore, Nigamajñāna categorically states that, to hold the view that the liberated self experiences the bliss of Śiva is blasphemous and is a great sin (*māpātakam*). For, only Śiva experiences His bliss which is nothing but His consort Śakti who is conceived in the Śaivāgama-s as the most virtuous and chaste woman (sādhvī). Consequently, a chaste woman can be enjoyed only by her husband and others cannot even look at her.[19]

Nigamajñāna says that by the example of the river merging completely with the sea one cannot argue that the liberated self fully merges with Śiva and thus enjoys the bliss of Śiva. For,

In Public domain. Digitization Muthulakshmi Research Academy

compared to the sea the river is smaller in size and thus it is overpowered by the sea whereas the liberated self and Śiva are of equal power and qualities and there is no question of either of them overpowering the other.

One cannot also argue, Nigamajñāna continues, that the liberated self can have both the bliss of itself and that of Śiva. For, in that case, then, it will also experience the bliss of other liberated selves as they are also non-different from Śiva. If that is also accepted then the liberated self will experience the grief of others which is absurd as the word liberation itself loses its meaning. Nigamajñāna explains further that though there is pervasive relationship between Śiva and the realized self they are not united as one entity.[20] He cites the examples such as worm and the mud where it is born and lives, tamarind fruit and its outer rind, etc.

• Means to Mukti

Regarding the means to attain mukti the Śivajñanabodha tradition mostly emphasizes knowlodge—*jñāna*—as the direct and appropriate one; the earlier school represented by Nārāyaṇakaṇṭha, Rāmakaṇṭha, Aghoraśiva, et al. firmly argues for the *dīkṣā* as the means to mukti. Aghoraśiva at many places in his various commentaries stresses the fundamental importance of *dīkṣā* which removes the covering of *pāśa* (*pāśapaṭala*) that engulfs the bound self.[21] In the texts and commentaries composed as elucidations and elaborations of the Śivajñānabodha (also of the Civañāṉapōtam of Meykaṇṭār) we find that these authors argue for the dawn of knowledge as the only means to realize one's own identity with Śiva. But at the same time, the fundamental importance of *dīkṣā* is never undermined.

The 8th sūtra of Śivajñānabodha states that Śiva comes in the form of a Guru and 'instructs' the the self that longs for *mukti*; also that, actually the self is not bound and though possessing all the qualities like Śiva, due to the bondages of *mala* and *karma*

In Public domain. Digitization Muthulakshmi Research Academy

it has got entangled in the mire of transmigration. Thus 'taught' by the Guru the self starts realizing its non-difference from Śiva. Of course, to fully experience this non difference the self has to undertake the spiritual practices as prescribed in the Āgama-s. But, basically what counts here is the dawn of *jñāna* in the self about its non-difference from Śiva by which it attains *mukti*. The very instruction of the Guru is nothing but dīkṣā. The 16th century ācārya Śivāgrayogī in his shorter commentary (Saṃgrahabhāṣya) on the 8th sūtra explains that "he who has been instructed [by the guru] realizes his state of non-difference from Śiva" shows only clearly that the knowledge that dawns on him makes him realize his identity whereby the 'knowledge' becomes the means. Elaborating further, Śivāgrayogi states that the covering of mala which is like darkness can be torn only by the light of knowledge as any number of scriptures cannot remove the external darkness.[22] Therefore, all the scriptural injunctions regarding the performance of karma and their prescriptions are meaningful so long as they serve as a means to the rise of knowledge which is the only direct means to mukti, and mukti, Śivāgrayogī explains, is the manifestation of one's innate śivahood.[23]

In the context of discussing the means to attain liberation the author of *Civañāṉacittiyār* clearly states that only knowledge (ñāṉam) is efficacious in making the self reach the holy feet of the Lord.[24] But in another place we get a slightly different explanation that 'due to the supreme jñāna the liberation-seeker cuts asunder both puṇya and pāpa, attains liberation, perceives everywhere the beautiful sun of Śiva and without the feeling of any desire he merges in the pervasion of Śiva and after the destruction of the physical body stands as Śiva'.[25] Finally we get a clear view of the state of mukti in the statement "by the intense practice of devotion and regular worship by the self, Śiva pervades the entire self by becoming manifest in his inner self just as fire full and full pervades the heated iron, and Śiva makes the such a self as Himself and grants him His own form and pervasion."[26] In all

In Public domain. Digitization Muthulakshmi Research Academy

these we notice a sort of bhedābheda relation between Śiva and the liberated self is maintained not withstanding that Śiva makes them as Himself.

Next we turn our attention to the *Civappirakācam* (another text belonging to the 14 fundamental texts) written by Umāpati as a commentary on the *Civañāṉapōtam*. In this text, at the beginning itself Umāpati states that he is going to discuss the relation between Śiva and the self which is neither mutually different and hence exclusive as between light and darkness nor difference cum non-difference (bhedābheda) as between the word and its meaning; it is like the inseparable non-dual relation that prevails between the eye and the sun, physical body and the self.[27]

Another text by name *Tiruneṟiviḷakkam* of unknown authorship which, most probably belongs to the 15th-16th centuries, talks of the highest state mostly in the same strain as that of the *Civappirakācam*. The highest truth of Śaivasiddhānta consists in the knowledge that the self is not only one but at the same time non-different (advaita) from Śiva which view is the innermost meaning of the Vedānta.[28] Here, the word *advaita* is interpreted not as non-dual as done by the Vedānta system of Śaṃkara but as the existence of two entities that are non-different. This idea has been fully developed later in the 18th century by one of the greatest Śaivasiddhānta ācārya-s of Tamilnadu, Civañāṉacuvāmikaḷ.

Śivāgrayogī explains in his commentary written in the *maṇipravāla* style (this is the only commentary available in *maṇipravāla* style in the Śaivasiddhānta tradition) on the *Civañāṉacittiyār* that the state of non-difference between Śiva and the self is ever present; the self is always non-different from Śiva. But due to the covering of mala this highest state is not experienced by it; after the removal of mala, the non-difference (ananyatva) shines forth and manifests in all its splendour. The eternal knowledge and bliss (nityajñānānanda) that are the innate qualities of the self manifest and that is the state of mukti. Further, at the death of the physical body the realized self becomes all-

In Public domain. Digitization Muthulakshmi Research Academy

pervasive and it fully merges in the pervasion of Śiva just as the salt merges with water and exists along with it. He also says that when the supreme power (Śakti) of Śiva shines forth and eventually manifests fully on the realised self it fully realises Śiva as non-different from it through its actual innate knowledge (*svarūpajñāna*) transcending the limited knowledge generated by mental modes (*vṛttijñāna*). This is the final state of *mukti* and any realization or attainment less than that will cause only rebirth.[29]

In his shorter commentary (saṃgrahabhāṣya) on the *Śivajñāna-bodha* Śivāgrayogī explains that *mukti* does not merely consist in the removal of all bondages but also in remaining as one with Śiva who is undivided supreme bliss in the same way as the waves, etc. remain in the ocean after the storm subsides.[30] He gives a brief analysis of the word identity (*aikya*) and finally concludes that *aikya* means identity with a difference which is equivalent to non-difference with a tinge of difference.[31] He also states that *aikya* actually means the manifestation of all the innate supreme qualities of the self which were previously covered by the mala.[32] To drive home this point Śivāgraygī gives the example of the quality and its possessor and the light and its source.

The great śaiva ācārya, Nigamajñānadeva (who was also called Maṟaiñāṉacampantar in Tamil whom we may call Nigamajñāna I[33]) has composed shorter texts such as *Aikkiyaviyal* ("Discussion about identity [between Śiva and the self]"), *Paramōpatēcam* ("Supreme Teaching") and *Patipacupācappaṉuval* ("Discourse on pati, paśu and pāśa"). Among these the first one is exclusively devoted to the establishment of the view that in the liberated state the self experiences its own innate supreme bliss and not that of Śiva (śivānanda). He argues that it is totally against tradition—the Veda, the Āgama and the Purāṇa-s—to hold that the liberated self enjoys the bliss of Śiva. He strongly comdemns those who hold otherwise. In his Sanskrit commentary called *Upanyāsa* on the *Śivajñānabodhasūtra*[34] Nigamajñāna II (the disciple of Nigamajñāna I) while commenting on the word *aikya* occurring

In Public domain. Digitization Muthulakshmi Research Academy

in the 10th sūtra interprets it as "similarity between Śiva and the self as expressed in the statement 'verily this self is Śiva' just like the statement 'the [animal] *gavaya* is the same as the cow'. Interestingly he gives fourteen types of possible interpretations for the word *aikya* and finally makes it clear that the state of liberation according to him consists in complete similarity between Śiva and the self which amounts to *śivasamavāda*. According to him identity (*aikya*) between Śiva and the self is nothing but a concomitant relation that is without beginning and without end.[35]

In the same way, commenting on the word *svānubhūtimān* of the same sūtra of the Śivajñānabodha, Nigamajñāna II explains that to think that the liberated self enjoys the bliss of Śiva (*śivānanda*) amounts to thinking that it experiences the supreme Mother, namely, the Śakti who is inseparable from Śiva which view, he argues, is a sacrilege. As the self has its own innate bliss it is but reasonable that it experiences it in the highest state of mukti.[36]

This view that the liberated self experiences its own bliss (*svānandānubhava*) established by Nigamajñāna I and II was vehemently criticized by another of their contemporaries, namely, Guru Ñāṉacampantar in his brief text *Muttiniccayam*. He concludes that the liberated self can only experience the bliss of Śiva alone and nothing else. This criticism was carried over by his disciple Veḷḷiyampalavāṇat tampirāṉ of the 17th century in his shorter and longer commentaries on his teacher's text.

The eighteenth century stalwart of Śivasiddhānta, Civañāṉa muṉivar, in his opus magnum 'the great commentary' (māpṭiyam, = mahābhāṣya) on the *Civañāṉapōtam* of Meykaṇṭār analyses this concept. He also establishes that in the state of *mukti* the liberated self exists as Śiva and this relationship is one of non-difference (*ananya*); the self experiences everything by existing as Śiva Himself.[37] All these are possible only by the grace of Śiva. According to him this is the conclusion of the Śaivāgama-s as expressed in the passage[38]

śivārkaśaktidīdhityā samarthīkṛtaciddṛśā |
śivaṃ śaktyādibhiḥ sārdhaṃ paśyatyātmā gatāvṛtiḥ ||

In Public domain. Digitization Muthulakshmi Research Academy

In conclusion we may state that all the ācārya-s of the Śaivasiddhānta tradition agree to the fact that *mukti* consists in being Śiva and in experiencing the supreme bliss as Śiva. They also agree that it is effected only by the supreme grace of Śiva and Śrīkaṇṭha, the earliest commentator on the Brahmasūtra-s from the śaiva point of view, says that it is the mark of Śiva's supreme love and grace towards the individual self that He bestows śivahood on anybody that meditates on Him intensely with unflinching devotion.[39]

This in brief is a survey of the concept of *mukti* as held in the Śaivasiddhānta system explained with its nuances in various texts spanning a millennium.

Notes

1. A.G. Krishna Warrier, The Concept of Mukti in Advaita Vedānta, University of Madras, Chennai, 1981, introduction, p.1.
2. vidyāvidyeśatvaṃ cāparamuktiḥ pareha śivasamatā | (Tattva-saṃgraha, 51)
   malādipāśavicchittiḥ sarvajñānakriyodbhavaḥ|
   mokṣaḥ . . . (Mokṣakārikā, 44)
3. sarvamuktyuttamā gītā śivatā śivaśāsane|
   phalebhyaścāpi sarvebhyo vijñeyā sādhikādhikā|| (Nareśvaraparīkṣā, 3:80)
4. śaive siddho bhāti mūrdhnītareṣāṃ muktaḥ sṛṣṭau puṃvaro'bhyeti nādhaḥ|
   viśvānarthān svena viṣṭabhua dhāmnā sarveśānānīritaḥ sarvadāste||
   Mṛgendrāgama, Vp. 2:29
5. Commentary Prakāśa on ibid. Rāmakaṇṭha, the commentator gives a graded hierarchy of concepts of mukti held by different philosophical systems beginning from Buddhism, Vaiśeṣika, Jaina (Ārhata), Sāṃkhya, Pāñcarātra and Vedānta; finally it is Śaivasiddhānta which surpasses the Vedānta and is the highest. Also cf. the commentary on ibid.3:81.
6. na hi sarvajñatvasarvakartṛtvaprāpteranyaḥ prakarṣaḥ sambhavati| (Commentary on Mataṅgapārameśvarāgama, vp. 3:1)
7. Rāmakaṇṭha on Mataṅgapārameśvarāgama, vp. 4:

In Public domain. Digitization Muthulakshmi Research Academy

8. Of course from the 7-8th century inscription of Rājasiṃha Pallava of Kanchi we hear of the spread of Āgama-s and the system of Śaivasiddhānta; for, the king in this inscription declares himself to be the knower of the āgama-s, (āgamavettā); he considers the āgama-s as the highest authority (āgamapramāṇa) and calls himself the knower of śaivasiddhānta (śaivasiddhānavettā).
9. He has commented on six of the eight texts called collectively *aṣṭaprakaraṇam* composed by Sadyojyoti, Rāmakaṇṭha and Śrīkaṇṭha; he has also composed a sub-commentary (dīpikā) on the commentary (Vṛtti) of Nārāyaṇakaṇṭha on the vidyāpāda of the Mṛgendrāgama.
10. A notable and an important example of this phase of development of Śaivasiddhānta is the text *Śivajñānasiddhisvapakṣadṛṣṭāntasaṃgraha* (so far unpublished) composed by Nigamajñānadeśika of the 16th century where the author seeks to prove that the views expressed in each of the verses of the *Civañāṉacittiyār* (which, again, is an elaborate commentary in verse on the *Civañāṉapōtam* of Meykaṇṭār) are Āgama-congruent by citing profuse parallel verses from the vast āgamic and other related sources.
11. The case of the text *Muttiniccayam* composed by Kamalai Ñāṉappirakācar (mid 16th century) refuting the views on mukti held by his contemporary, Maṟaiñāṉatēcikar is in point.
12. Texts with the name *Caṅkaṟpanirākaraṇam* composed by Umāpati (13th-14th century) and Maṟaiñāṉacampantar (16th century) devote their considerable portions for refuting the *śivasamavāda* viewpoint.
13. aṉṉiyamiṉmaiyiṉ araṉ kaḻal celumē.
    muktvaitān guruṇā'nanyo dhanyaḥ prāpnoti tatpadam| (Śivajñāna-bodha, 8)
14. śivenaikyaṃ gataḥ siddhastadadhīnasvavṛttikaḥ| (Śivajñānabodha, 10)
15. maṉṉum aruḷ kuruvāki vantu avariṉ nīkki
    malamakaṟṟit tāṉākki malaraṭik kīḻ vaippaṉ (Civañāṉacittiyār, 253)
16. According to almost all the editions the last line of CC. 310 reads:
    māyamelām nīṅki araṉ malaraṭik kīḻ iruppaṉ
    māṟāta civāṉupavam maruvik koṇṭē .
    For civānubavam Nigamajñāna reads cuvāṉubavam.
17. antap pēriṉpam tiḻaittirupaṉ ātimuttaṉ
    antac civaṉoṭiraṇṭaṟṟu. (Paramōpatēcam, 7)

In Public domain. Digitization Muthulakshmi Research Academy

18. Nigamajñāna cites as support the authority of the *Brahmagītā* which, according to him, is the essence of the upaniṣad-s and which is a part of the *Sūtasaṃhitā*.
19. Nigamajñāna expresses the same view also in his *Civatarumōttaram*, 10: 97. He cites the names of Kaṇṇaki (the chief female character who has been portrayed as the personification of chastity and fidelity in the Tamil epic *Cilappatikāram*), Arundhati and her husband sage Vasiṣṭha who are considered in the legends and by all men as the best examples of chastity and fidelity.
20. śivānanyajīvaśivayōḥ vyāptyāpi śiśukṛmipaṅkavat tintriṇīphala-carmavat kubērākṣabhasmavat puṣkaraparṇajalavat paras-parasam-bandhē'pi parasparāsaṁślēṣācca (ŚJBN, 10).
21. malasya dravyatvāccakṣuṣaḥ paṭalādēriva na jñānamātrānnivṛttiḥ apitu cakṣurvaidya-vyāpārēṇēva īśvaravyāpārēṇa dīkṣākhyēnaivēti| Aghoraśiva's Dīpikā on the comm. of Nārāyaṇakaṇṭha on Mṛgendrāgama Vp. 2: 1. Also Cf. ibid. on 7:8
22. We can note the same argument is adduced by Aghoraśiva also to emphasize the importance of dīkṣā as the only direct means to mukti.
23. muktiḥ . . . malavidāraṇapūrvikā śivābhivyaktirēva |Saṃgrahabhāṣya on Śivajñānabodha, 8.
24. navamākum tattuvaññāṉattai nalki
nātaṉ aṭikkamalaṅkaḷ naṇukuvikkum tāṉē (Ibid. 278)
25. kaṇṇutal taṉ niṟaivu taṉil kalantu kāyam
kaḻintakkāl eṅkumāykkarutu araṉpōl niṟpaṉ (Ibid. 283)
26. . . . civaṉ uḷattē tōṉṟit
tī irumpaic ceyvatupōl cīvaṉ taṉṉaip
pantaṉaiyai aṟuttut tāṉ ākkit taṉ uruvap
parappellāṅkoṭupōntu . . . (Ibid. 303)
Civaññāṉacuvāmikaḷ, in his commentary on this verse states that the liberated self stands in non-dual relationship whereby it gets all the divine qualities of Śiva and this is the experience of śivānanda.
27. Civappirakācam, 7
28. vēṟaṟṟoṉṟallā vattuvitamāyuyar vētāntatteḷi poruḷāy . . . (Tiruneṟiviḷakkam, 1)
29. Vide the commentary of Śivāgrayogī on *Civaññāṉacittiyār*, 8:38
30. kintu vāypagame taraṅgādīnāṃ samudra iva akhaṇḍānandarūpe śive ekībhāvenāvasthānamapītyāha ... muktāvapi satyeva īṣadb-

In Public domain. Digitization Muthulakshmi Research Academy

hede 'bhedaḥ tatparyāyaḥ tādātmyaṃ vaiśiṣṭyamevaikyaṃ prakṛte vivakṣitam . (Saṃgrahabhāṣya on the Śivajñānabodhasūtra, 10).

31. muktāvapi satyēva īṣadbhēdē'bhēdaḥ tatparyāyaḥ tādātmyaṁ vaiśiṣṭyamēvaikyaṁ prakṛtē vivakṣitam| (Ibid.)

32. In all hese Śivāgrayogī is very much influenced by Śrīkaṇṭha (circa 12th century) who is the earliest śaiva ācārya to write a commentary (bhāṣya) on the Brahmasūtra-s from the śaiva point of view. For a critical but brief study of Śrīkaṇṭha's influence on some of the later śaivasiddhānta ācārya-s and notably on Śivāgra, see T. Ganesan, 2007: *Śrīkaṇṭha the forerunner for the śaivasiddhānta authors: Śivādvaita and Śaivasiddhānta*, paper presented at the ICPR sponsored seminar, *Trika, Vira and Siddhanta: Historical and Hermeneutic Analysis of Saivism from Kashmir to Kanyakumari*, Department of Philosophy, University of Madras February, 2007.
See also, T. Ganesan, (2012) "Vedāntic Śaivism: Viśiṣṭaśivādvaita of Śrīkaṇṭha". In: Vempaty Kutumba Sastri, et al (eds.) *Advaitamanih: Professor Ram Murti Sharma commemoration volume*. Vidyanidhi Prakashan, New Delhi, pp. 90-113.

33. T. Ganesan: *Two Saiva teachers of the sixteenth century. Nigamajnana I and his disciple Nigamajnana II*. IFP - Publications Hors série n° 9, 2009.

34. *Śivajñānabodhaḥ with the commentary Śivajñānabodhopanyāsa of Nigamajñānadeśika* critically edited by T. Ganesan with introduction and English translation, published by Rashtriya Sanskrt Samsthan, New Delhi, 2009.

35. vastutastu jīvaśivayōranādyantasamavāya ēvaikyam| (Śivajñāna-bodhopanyāsa, 10)

36. api ca śivaḥ pitā śaktirmātā cēti īśō'hamēvētyādi bahvāgamasiddham . tathā ca śivaputrāṇāṁ jīvānāṁ śivaśaktērmāturānandānubhāvakatvaṁ niṣiddhaṁ kathaṁ satpuruṣēṇāṅgīkriyatē ? (Ibid.)
For more details refer to the article, T. Ganesan, 2005: *Development of Medieval Śaivasiddhānta: Contribution of Nigamajñāna I and Nigamajñāna II* read at the colloquium *Forms and Uses of the Commentary in the Indian World* organized at the French Institute, Pondicherry.

37. Refer his commentary on the Civañāacittiyār, 9: 12.

In Public domain. Digitization Muthulakshmi Research Academy

38. This passage has very often been cited by many commentators such as Nigamajñāna II; Śrīkaṇṭha who is the first śaiva commentator on the Brahmasūtra-s also has the same view as expressed in this passage though he does not cite this verse. According to him in the state of liberation the self experiences supreme bliss through the higher mind.

39. Śrīkaṇṭhabhāṣya on the Brahmasūtra IV.1.3.
Some of the śaivasiddhānta ācārya-s belonging to the śivajñānabodha tradition such as Śivāgrayogī, Civañāṉamuṉivar are very much influenced by the views of Śrīkaṇṭha. For a brief study of this aspect, see T. Ganesan, 2007, referred to above.

Bibliography

Civañāṉacittiyār cupakkam, uraikaḷuṭaṉ with the commentary of Maṟaiñāṉacampantar and Nirampavaḻakiyatēcikar, in 2 vols., published by Thiruvavaduthurai Athinam, Thiruvavaduthurai, Publication no 106, 1957.

Civañāṉaittiyār with Śivāgrayogī's commentary See *Civañāṉacittiyār cupakkam* Civākkirayōkikaḷ uraiyuṭaṉ Pub. Tiruvavaduturai Adeenam, Tiruvavduturai, 1965.

Civañāṉacittiyār in *Meykaṇṭacāttiraṅkaḷ*, Pub. Department of Saivasiddhanta, University of Madras, Chennai, 1988.

Civañāṉapōtam with commentary called Māpāṭiyam See *Civañāṉapōtamum vārttikameṉṉum poḻippuraiyum civañāṉacuvāmikaḷ ceyta tirāviṭamāpāṭiyam eṉṉum Civañāṉapōtamāpāṭiyamum*. Edited by Swaminathapanditar, 1906.

Civappirakācam by Umāpati with the commentary of Maturaiccivappirakācar, ed. P. Ramanatha Pillai, Pub. The Saivasiddhanta Books Publishing Society, Tirunelveli, 1975.

Tattvaprakāśa of king Bhoja See *Aṣṭaprakaraṇam*, edited by Pandita Vrajavallabha Dviveda, Sampurnanada Samskrita University, Varanasi, 1988.

Nareśvaraparīkṣā with the commentary Prakāśa by Rāmakaṇṭha edited with preface and introduction by Madhusudan Kaul Shastri, Kashmir Series of Texts and Studies XLV, Srinagar, 1926.

Paramōpatēcam, Aikkiyaviyal, Patipacupācappaṉuval, et al, in śrīmaṟaiñāṉacampantanāyaṉār aruḷic ceyta caivac ciṟu nūlkaḷ,

In Public domain. Digitization Muthulakshmi Research Academy

(mutaṟpakuti), Ed. ta. ca. mīṉāṭcicuntaram piḷḷai, Thiruvavaduthurai: Thiruvavaduthurai Adheenam, 1954.

Tiruneṟiviḷakkam of Civālayamuṉivar Pub. In Cittāntam, malar 32, itaḻ 10 (no year of publication)

Brahmasūtra with *Śrīkaṇṭhabhāṣya* See The Brahmasutrabhashya of Srikanthacharya with the commentary Sivarkamanidipika by Appayadikshita edited with Sutrarthacandrika by Halasyanatha sastri 2 vols. Nag Publishers, New Delhi, 1986.

Mataṅgapārameśvarāgama with the commentary of Rāmakaṇṭha édition critique by N.R.Bhatt. PIFI 56, Pub. French Institute of Pondichery, 1977.

Muttiniccayam See *Muttiniccayamūlamum veḷḷiyampalavāṇamuṉivar iyaṟṟiyaruḷiya ciṟṟuraiyum. ñāṉacampanta tēcikacuvāmikaḷ*, Progressive Accukkūṭam, Chennai, 1934.

Śrīśivajñānabodhaḥ śrīmacchivāgrabhāṣyopetaḥ ed. & rev. Dakshinamurti Tampiran and Krishna Sastri, ptd. & pub. Saradavilasa Press, Kumbakonam [n.d.]

Krishna Warrier, A. G. *The Concept of Mukti in Advaita Vedānta*, University of Madras, Chennai, 1981.

Śivajñānabodhaḥ with the commentary Śivajñānabodhopanyāsa of Nigamajñānadeśika critically edited by T. Ganesan with introduction and English translation, published by Rashtriya Sanskrt Samsthan, New Delhi, 2009.

In Public domain. Digitization Muthulakshmi Research Academy

7

An Outline of the Vaiśeṣika Darśana

K.E. Madhusudanan

The word **philosophy** refers to the knowledge of the causes and the laws of all phenomena. This knowledge is achieved by the quest for the truth and a strong urge and endeavour to solve the mystery of this world given the diverse and multiple forms and characteristics of this world. *Vaiśeṣika* Philosophy is one of the six orthodox systems of Indian philosophy. The term system is very inadequate to describe a philosophy in Indian context, because at the root of every Indian philosophical system lies this plenary intuition of truth which the gifted saints possessed. That is precisely why the Indian systems of Philosophy came to be known by the Sanskrit word *Darśana. Darśana* in fact precedes redaction. The ancient Greece which is known for its pursuit of reality gave birth to thirteen systems. India on its part is the home of over twenty systems, out of which six are popularly known as *Āstika Darśanas*. As the very nomenclature signifies these systems affirm the authority of Vedas while those that negate or refuse veda's authority are called Nāstika Darśanas. Nyāya Kandalī gives a definition – *dṛśyate svargāpavarga-sādhanabhūtaḥ arthaḥ anena iti darśanam*. Vaiśeṣika is one of the *Āstika Darśanas* and its propounder is sage Kaṇāda.

In Public domain. Digitization Muthulakshmi Research Academy

Kaṇāda's parental name was *Kāśyapa*. *Praśastapāda* referred to him as Kāśyapa when he said- "*viruddhāsiddhasandigdhamaliṅgaṁ kāśyapo'bravīt.*" "*kāṇādam iti tasya kāpotīṁ vṛttimanutiṣṭhataḥ rathyān patitān taṇḍulakaṇān ādāya pratyahaṁ kṛtāhāranimittā saṁjñā*" says *Śrīdhara* in *Kandalī*. But this explanation is not given by *Udayanācārya* in his *Kiraṇāvalī*. The explanation of some western critics is totally different. They say that the name *Kaṇāda* means an atom eater. But it is neither helpful nor convincing. Since Kaṇāda was also called *ulūka*, his *Darśana* obviously came to be called *Aulūkya*. Regarding the exact date of *Kaṇāda* there is no unanimity among historians. Even the place of birth and his personal character are not well established.

The Vāyu Purāṇa says that Kaṇāda was born in the end of 27th Caturyuga. The usage of the words found in Kaṇāda Darśana such as *mahat, dīrgha, hrasva, parimaṇḍala, samavāya* and the refutation of *Vaiśeṣika* theory by sage Bādarāyaṇa clearly show that Kaṇāda is anterior to Bādarāyaṇa. As regards the dates of the Sūtra, Jocobi (one of the well known philosophers and historians) is of the view that the Vaiśeṣika sūtras were redacted before 200 AD. Several other scholars surmise that they were redacted in the pre -Christian era subsequent to 300B.C. Scholar Randall quotes that the *Vaiśeṣika* was systematized between 200.B.C. and 200A.D. *Mahāmahopādhyāya Kuppusvāmī śāstrī* in his Primer of Indian Logic firmly believes that the time of Vaiśeṣika's origin is somewhere between 4th century and 2nd century BC, perhaps towards the end of the 4th century BC.

The origin of the name *Vaiśeṣika* is not yet clear. The Chinese Buddhist Kwhei Ci and Cit San are of the view that Kaṇāda's work came to be called Vaiśeṣika Śāstra since it excelled the works of other systems especially the Sankhya. Here the word *Vaiśeṣa* means according to them, speciality or excellence. But the Indian tradition connects the name *Vaiśeṣika* with the doctrine of *Viśeṣa* or peculiarity, which is exclusively propounded in this philosophy.

In Public domain. Digitization Muthulakshmi Research Academy

Regarding the commentaries Praśastapāda Bhāṣya or *Padārthadharma Saṅgraha* is the oldest of the known available texts on *Vaiśeṣika* Sūtras. Unlike the *Bhāṣyas* of other sūtras, the work of *Praśastapāda* is an independent one. It is an independent systemization of *Vaiśeṣika* and does not tally with the usual definition of Bhāṣya. The definition goes like this- "*sūtrārtho varṇyate yatra padaiḥ sūtrānusāribhiḥ□ svapadāni ca varṇyante bhāṣyaṁ bhāṣyavido vidu.*" So this *Praśastapāda Bhāṣya* does not satisfy this *lakṣaṇa*. No mention of an earlier *Bhāṣya* is found in *Praśastapāda Bhāṣya. Praśastapāda's* earliest possible date is the 5th century according to Keith.

The first commentary on *Praśastapāda Bhāṣya* after a long gap of at least four centuries is the *vyomavatī* of *vyomaśivācārya*. He is said to have preceded *Udayanācārya. Śrīdhara* is a contemporary of *Udayanā* and his commentary Nyāya kandalī on Praśastapāda Bhāṣya is extensive and remarkably clear. He has established the existence of the God. Some scholars have mentioned one *Bhāradvāja vṛtti* which is extinct. *Upaskāra* of *śaṅkara miśra*, a commentary on sūtras also mentions *vṛtti* here and there, but it's not clear whether it is the same as *Bhāradvāja vṛtti* or not, but it is quite evident that several works on Vaiśeṣika were very much available before *Praśastapāda*. Look at the commentary on first *śloka* in *kiraṇāvalī* by *Udayanā* on Praśastapāda where he says- *sūtreṣu vaiśadyābhāvāt bhāṣyasya ca vistṛtatvāt prakaraṇādīnāṁ ca ekadeśatvāt*. So it clearly shows us that not only *Bhāṣya* but also some other texts on Vaiśeṣika existed before Praśastapāda Bhāṣya. Another commentary by name *Līlāvatī* by *śrīvatsācārya* on *Praśastapāda Bhāṣya* is known by the introduction of *Kandalī* edition by Pt. *vindhyeśvarīprasāda śarmā*. It is worth mentioning here that there is a reference of *Rāvaṇa* Bhāṣya in the commentary *Ratnaprabhā* of *Brahmasūtra bhāṣya* of *śaṅkara* where he says- '*prakaṭārthakārāstu yat dvābhyām dvyaṇukābhyāmārabdhakārye mahattvaṁ dṛśyate tasya hetuḥ pracayaḥ nāma praśithilāvayavasaṁyogaḥ' iti rāvaṇapraṇīte*

In Public domain. Digitization Muthulakshmi Research Academy

bhāṣye dṛśyate iti cirantanavaiśeṣikadṛṣṭyā idaṁ bhāṣyam ityāhuḥ, but there is nothing conclusive available to say that this *Rāvaṇa* is the one who ruled Lanka during Lord Rama's period or some other person. However almost all the historians concur on the fact that the period between the sūtra text and the *Praśastapāda* is the dark period in the history of Vaiśeṣika literature since many probable works on the sūtras of that period have been lost. One can however find numerous citations and references pertaining to that period in the philosophical texts of other schools.

Brief Outline of This Philosophy

The total number of Sūtras is 368. In the first chapter six categories are enumerated. They are- Substance, Attribute, Action, Generality, Particularity and Inherence. Some scholars say that *Abhāva* as a category is not agreed upon by Kaṇāda. But this has no supporting evidence. Kaṇāda mentioned only six categories in *uddeśa prakaraṇam* because *Bhāva Padārtha* or Positive entities be explained first and *Abhāva* requires the presupposition of Bhava's knowledge. Although Abhava was not mentioned in *uddeśa* still it is explained by Kaṇāda with all its four varieties in the ninth and penultimate chapter. So the Vaiśeṣika system agrees that there are seven categories. The substance is ninefold. These are the Earth, Water, Fire, Air, *ākāśa*, Time, Space, Self and Mind (*pṛthivī, ap, tejas, vāyu, ākāśa, kāla, diś, ātmā, manas*.) There are twenty four attributes, seventeen of which are uttered by name by the sage while the others are intended by the usage of चकार though not directly spelt out. They are Colour *rūpa*, Taste *rasa,* Odour *gandha,* Touch *sparśa,* Number *saṁkhyā,* Dimension *parimāṇa,* Distinctness *pṛthaktva,* Conjunction *saṁyoga,* Disjunction *vibhāga,* Priority *paratva,* Posterity *aparatva,* Gravity *gurutva,* Fluidity *dravatva,* Viscosity *sneha,* Sound *śabda,* Intellect *buddhi,* Pleasure *sukha,* Pain *duḥkha,* Desire *icchā,* Aversion *dveṣa,* Volition *prayatna,* Merit *dharma,* Demerit *adharma and saṁskāra*.

There are five types of actions- 1. Throwing upwards, 2. Throwing Downwards, 3 .Contraction, 4. Expansion and 5. Going.

In Public domain. Digitization Muthulakshmi Research Academy

Attributes and actions reside in substances which are their inherent causes. Action is absolute cause of conjunction and Disjunction. Generality and Particularity depend upon intellection .Generality is accepted as the fourth *Padārtha* which is called Sāmānya. When one sees several cows he has an impression that they are cows. The impression is the cause because there is *Anuvṛtta Buddhiḥ*, that is the continuous idea of the cow. There is something in all these cows which creates the thought and that something is called Sāmānya. In order to explain the similarity of cognitions arising on various objects one has to accept this concept of Sāmānya which is eternal and all pervasive.

The fifth category is *Viśeṣa*, which is called particularity. It resides only in eternal substances like atoms and *ākāśa*. An object can be differentiated from other objects owing to its component parts but atoms do not have any parts. So one atom is to be distinguished from the other on account of its *Viśeṣa* or particularity. This particularity can be perceived only by *Yogin* and not by general people with naked eyes.

The sixth category is *Samavāya* or inherence which is the relation between substance and quality, substance and action, Sāmānya and its abode and *Viśeṣa* and its substratum which is the eternal substance. It is the same relation that exists between cause and effect. It is an inseparable relationship.

The seventh category of course is the *abhāva-padārtha*. It is of four kinds – *prāgabhāva, pradhvaṁsābhāva, aṫyantābhāva, anyonyābhāva*. In the second chapter and also in the third chapter, the nine substances are clearly dealt with. *Pṛthivī* has colour, taste, smell and touch. Water has colour, taste, touch, liquidity and viscidity. Fire has colour and touch, while air possess touch only. *ākāśa* does not have any of these attributes, but has *śabda*. Earth, water and fire can be perceived but air and the ether which is *ākāśa* are imperceptible. However the existence of air can be established by a process of inference. Inference is done on the basis of certain known characteristics such as touch. Similarly

In Public domain. Digitization Muthulakshmi Research Academy

ākāśa can be inferred as the substratum for the sound which is not an attribute of the tangibles nor even Atman nor even Mind. So by ruling out other substances, we come to the conclusion that *ākāśa* is the substratum of the Sound. Odour is the characteristic attribute of *pṛthivī* whereas heat and coldness are of Tejas and Jala respectively. Time is regarded as instrumental cause of all non-eternal things which are produced. It is one, but it is the cause of the notions of posterity, simultaneity, slowness, quickness etc. Space gives rise to the knowledge of remoteness and nearness.

Though space is one, different cognitions like- East, west, north, south etc. are in relation to the conjunction of the Sun, the *vaiśeṣikas* say.

Ākāśa, time and space are vyāpaka all-pervasive and inactie. They do not have action. Sound is the special attribute of *Ākāśa* and sound is non-eternal, one produced by conjunction, disjunction and other sounds.

In the third chapter, existence of self and mind is established by inferential process. Self is the substratum for the knowledge '*jñānādhikaraṇamātmā*' Inhalation, opening and closing of eyes, life, motion of mind, pleasure, pain, desire and aversion are distinct characteristics of Atman. So by these attributes one can infer Atman, even the other-self.

The cognition of I can be applied only to self, the conjunction of Manas with Atman and senses is essential for producing a cognition. The saying goes thus in Bhāṣya- *ātmā manasā saṁyujyate, manaḥ indriyeṇa, indriyamarthena tataḥ pratyakṣam*. Hence mind is a substance which is inferred to explain the process of perceptual knowledge *pratyakṣa*. Not only that, this is also required to explain the non-production of two cognitions simultaneously by the senses. '*jñānāyogapadyāt ekaṁ manaḥ*' says Gautama also. So this is the gist of the third chapter.

In the fourth chapter it is stated that since the existence of the effect is due to the existence of the cause, an eternal object is not produced because it has no cause. So it is not an effect. The

In Public domain. Digitization Muthulakshmi Research Academy

common visible things are numbers, extensions, separateness, conjunction, disjunction, priority, posteriority, and the action inhering in a coloured substance. It is also said that Earth, Water, Fire and Air exist in three forms namely body, sense organ and object. *śarīra-indriyaviṣayabhedāt trividham*. Body is made-up of combination of atoms. Bodies are of two kinds- those born of the womb *yonija*, and those are no so born *ayonija*.

In the fifth chapter *Kaṇāda* clearly puts forth the positions of Vaiśeṣika that the Gravity Gurutva is the cause of falling when there is no conjunction. '*Saṁyogābhāve Gurutvāt Patanam*' Sūtra. In the absence of conjunction falling of water also results from gravity. Flowing however is due to fluidity. Some motions are caused by an inexplicable source called *Adṛṣṭa*, which means literally unseen. Due to *Adṛṣṭa* the movement of a gem takes place. Here the exact word used by *sūtrakāra is maṇi. Maṇi* means a vessel of gold filled with water which moves under magical incantations. So that gem moves only because of *Adṛṣṭa*. The movement of a needle towards a magnet, the circulation of water in the inner parts of trees, the upward rising of lamps, the horizontal flow of air and the first action of the creative motion of atoms are all caused by *Adṛṣṭa*. Without *Adṛṣṭa* there will be no conjunction of body with soul and there can be no emancipation.

The sixth chapter states that fasting, continence, continence here means the ability to control the movements of bowel and bladder-spiritual life, performance of sacrifice, giving of alms-anna-dāna, offering oblations, religious observances all depend on *Adṛṣṭa* to bring about the desired outcome. The authority of Veda is also established in this chapter.

The seventh chapter describes the specific attributes- colour, taste, smell and touch along with great and minute dimension *mahatparimāṇa* and *aṇu parimāṇa*. Extension which is present in the eternal substances is eternal, while the extension in the produced or non-eternal things is non-eternal. The eternal mind is atomic.

In Public domain. Digitization Muthulakshmi Research Academy

The eighth chapter states the position of Vaiśeṣika that no substance has the nature of all the five elements. On the contrary all the bodies and sense organs are of the nature of one or the other but single element not all elements.

In the ninth and tenth chapters one can find the views of Vaiśeṣika on negation, *Abhāva*, nature of reason, doubt, consciousness etc.

This is the brief outline of Vaiśeṣika Philosophy and let me now go to the significance part of it. Sage Kaṇāda was the first propounder of atom theory. A particle which cannot be further divided is called an Aṇu or Parmāṇu. Atom is described to be 1/6th part of a mote seen in the sunbeam and visible only to Yogins. There is a saying- '*jālasūryamarīcistham yatsūkṣmamupalabhyate tasya ṣaṣṭhatamo bhāgaḥ paramāṇuḥ prakīrtitaḥ*'. Kaṇāda also speaks about motion. There is a sutra – '*nodanaviśeṣāt udasanaviśeṣaḥ*' this means- special speed or velocity is due to special force. In this sutra the author is stating his knowledge of force and acceleration, special force or greater force causes special speed or greater speed. In other words acceleration is directly proportional to force. Thus we see that the author was familiar with laws of motion. We have shown one law of motion in this sutra and we have shown another law of motion which is presented in previous sutras also. (and for the sake of brevity I am not dealing with that). The author was familiar with force and its necessity to cause acceleration. He was also aware of a force causing the fall. So we can finally conclude that the author was familiar with Gurutva, which causes freefall and he was aware of a force which cause a freefall unless prevented and he was also aware of acceleration caused due to a force. So summing up all the three we can state that acceleration due to a force causing freefall due to Gurutva was known. Here the etymological link between words Gurutva in Sanskrit and the word Gravity in English through its Greek origin cannot be ignored because we all know the relationship of Greek with Sanskrit. He also speaks about ballistic motion and he speaks about energy. So the science of physics is very much found in Vaiśeṣika Philosophy

In Public domain. Digitization Muthulakshmi Research Academy

and he also speaks about electric discharge when he says– '*tatra visphūrjatvaṁ liṅgam' in a sūtra*.

To sum it up all I want to say this much – Vaiśeṣika is a very vast ocean and I am only reminded of Sir Isaac Newton's words on knowledge where he says – I have only given some glimpses of its glory. I seem to have been only like a boy playing on the sea shore picking up pebbles and stones now and then whilst the great ocean of truth lay all undiscovered before me.

I conclude by saying only *śloka* of *śrīvaiṅkaṭādhvari* in *viśvaguṇādarśa-campu*. Where he says-

'mohaṁ ruṇaddhi vimalīkurute ca buddhiṁ sūte ca saṁskṛtapadavyavahāraśaktim !
śāstrāntarābhyasanayogyatamaṁ vyanakti tarkaśramo na kurute kimihopakāram

And also goes on to say-

prāyaḥ kāvyairgamitavayasaḥ pāṇinīyāmburāśeḥ sāra-jñasy āpyaparikalitanyāyaśāstrasya puṁsaḥ
vādāraṁbhe vaditumanasaḥ vākyamekaṁ sabhāyāṁ prahvā jihvā bhavati kiyatīṁ paśya kaṣṭāmavasthām3

It is precisely due to this that in the saying – *kāṇādaṁ pāṇinīyaṁ ca sarvaśāstropakārakam*, Kaṇāda precedes paṇinīya, the reason being if one is not well versed with Kaṇāda he cannot utter even a single sentence in a sabhā before scholars. The *dharma-dharmī bhava* relationship is clearly spelt out only in Vaiśeṣika sutra. Only by knowing *dharma-dharmī* Bhava one can speak with clarity. So Vaiśeṣika in that way is very useful and who has mastered Vaiśeṣika can acquire knowledge of any branch of knowledge.

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

8

An Introduction to Siddhantic (Astronomical) Texts

(Paitāmahasiddhānta to Siddhānta Śiromaṇi) and its Contemporary Relevance

Somenath Chatterjee

Introduction

Why study astronomy?

Astronomy is the science of heavens. J V Narlikar, the eminent astrophysicist and winner of Kalinga prize for science popularization, wrote "Indeed astronomy began as a science as much through human fascination about the cosmos as through the realization that observing the sky can bring in knowledge that is useful to society."[1] From ancient period a group of people observed the change of position of stars, constellation in the sky which helped them to make calendars. At that time astronomy was considered as an observational science. For accurate measurement they developed astronomical instruments. They observed changes in the position of the sun and the moon were thus used to count the progress of time. Knowledge of astronomy provided information for performing religious rituals like yajña. Agriculturists planned for harvesting using right time

In Public domain. Digitization Muthulakshmi Research Academy

information from pañjikā i.e. astronomy was an ancient science for society.

From Vedic period astronomy was studied by the knowledgeable persons which were reflected in Vedic literature. Comparing with contemporary cultures it is observed that Indian astronomical knowledge was grown up independently with high precision.

Outline of Indian astronomical texts from Paitāmahasiddhānta to Siddhānta Śiromaṇi

The Assyrian culture, Babylonian culture, Chaldean literature are to be studied widely to compare contemporary Indian astronomical knowledge inherited in Indian culture. Indian astronomy has not been properly studied. It needs the knowledge of language like Sanskrit, Arabic etc., knowledge of archaeology, knowledge of astronomy and history. A large amount of manuscripts are still now unread. So, it is required to study manuscripts with care. It is expected that new information will be gathered from those manuscripts which are preserved in different libraries and institutes. Here we need students having background of science, having interest in history, knowledge of language and interest in manuscripts. Unfortunately our education system have no such option for a student to gather knowledge of these subjects. But it is very important for our country. The importance of astronomical manuscripts is to make our past knowledge rightly expose to the world. David Pingree compiled Indian astronomical manuscripts with five scholars. It was published by American Philosophical Society, Philadelphia in 2003. They did this tough job for future research. But it is not complete. The approximate number of astronomical manuscripts in Sanskrit language are 2136.[2] A few manuscripts have been edited till now. National Mission for Manuscripts (NMM) is doing good job on conservation of manuscripts and publish of critical edition, translation of ancient texts.

The types of astronomy related Sanskrit manuscripts are divided mainly in two; siddhānta treatises and karaṇa texts. Siddhantic texts are theoretical works of different ages like Āryabhatīa,

In Public domain. Digitization Muthulakshmi Research Academy

Mahābhāskarīya, Laghubhāskarīya, Brāhmasphuṭa-siddhānta, Siddhānta Śiromaṇi (SS) etc. Karaṇa texts are astronomy manual. These are helpful to sky-watching and making pañcānga. The example of karaṇa texts are karaṇaprakāśa, karaṇakutuhala etc. Vedāṅga Jyotiṣa (VJ) is the first Indian astronomical text ever found compiled in 1370 BCE (Approx.) by Laghadha. It influenced later works up to Paitāmahasiddhānta (80 CE.) (PS) found in the Pañcasiddhāntikā compiled by Varāhamihira. Siddhantic era starts from Paitāmahasiddhānta. This paper concentrates only this period PS to SS.

Astronomy in Different Cultures in the World

To identify the importance of Indian astronomical knowledge it is necessary to discuss contemporary astronomical knowledge of different cultures.

a) **Assyrian Astronomy** – This culture flourished not before 8th century before Christ. 'Early in the first millennium BCE a new Semitic power arose in the north on the upper course of the Tigris; Ashur was the name of their capital of the supreme god. In continuous struggle against surrounding states, Babylon among them, Ashur expanded and became the ruling power in the Mesopotemian plains.'[3] Within hundred years Syria, Palestine, Phonicia and even Egypt were conquered by them adopted culture of new communities and carried on its forms and traditions. The cultured king Ashurbanipal (668–626 BCE) constructed a library in his palace and collected old books from ancient sites and temples of Babylonia to be assembled and copied. 'The thousands of clay tablets were deposited in orderly rows, with the titles at the sides, supplemented and explained by catalogues, dictionaries and commentaries.[4]

The calendar of former times is still found in the numerous texts: the lunar month, beginning on the evening of the first appearance of the crescent, and the 12 months completed with a

In Public domain. Digitization Muthulakshmi Research Academy

thirteenth. The list of 3 × 12 month in a copy of Ashurbanipal's library is found. 'The calendar, however, was no longer the principal motive for observing the stars. In Assyrian times it was astrology, the idea that the course of the stars has a significance for events on earth, the most strongly determined the thoughts and practice of man.' The heavenly phenomena were studied for prediction the fate of man, especially kings and empires.

b) Babylonian Science

In the earliest times, two distinct people were inhabitant of the plains between the Euphrates and the Tigris. 'The northern part, by a Semitic race and the Southern part by Summerians. These two races with different languages, appearances and customs. The Summerians were the inventors of the Cunneiform script, in which each sound consisting of a vowel and one or two consonants was represented by a special character. These characters were produced by impressions, at one side broad, at the other side narrow, made by stylus in a soft clay tablet which was then hardened by baking in a fire. The Semites adopted this Cuneiform script, though it was rather cumbersome for their language, with its inflection of the roots. When Babylon became the cultural centre for the entire Near East, its language and script were used for international discussion as far as Egypt and Asia Minor.'[5]

In 1846, Henry Layard influenced by the first excavation of the French consul Botta, sent his findings to the British Museum. Many years later, Geoge Smith deciphered some of the texts containing narrative of the flood, special expeditions were sent out to collect as many of them as possible. An unknown and ancient history of astronomy also came to light thereby. The reconstruction of this old knowledge from the small and sparse fragment was very difficult. For many years Hugo Wincklet's theory – so called 'Pan-Babylonism' – had a great influence; it proclaimed that in the earlier times, between 3000 BCE to 2000 BCE, a highly developed astronomical

In Public domain. Digitization Muthulakshmi Research Academy

science already existed there, based on a thorough knowledge of the celestial periods and of the shifting of the aspect of the constellations through the precession of equinoxes. Observation of some celestial phenomena was necessary for preparation of calendar. To fix the exact first day of the month, the new moon had to be caught at its first appearance. The priest-astronomers had to give attention to the full moon, for ceremonial purpose. The stars visible in the western evening sky were identified for the season. A positive indication may be found in a list of 36 names of stars or constellations, three of each in that month.

This indication about ancient Babylonian astronomy makes a consciousness to compare contemporary Indian knowledge. The era of first Babylonian kingdom was a culmination of economic and political power and of cultural life. The knowledge of the stars persisted through succeeding centuries of political decay. Babylonian priests were the leaders of astronomical knowledge who transmitted the ritual time, cultivation time to the common people.

c) Chaldean Culture

The cuneiform inscriptions excavated in Mesopotemia conclusively showed that the country at the mouth of the Euphrates was colonized by a people of the Turanian race who went there by sea from some distant province, presumably situated in Northern Asia. They had left there a record of their religious belief and culture in the form of brick-inscriptions.

It is believed that Hindus came in contact with Assyrians and as a natural result of this intercourse, Hindu culture was largely influenced by the Assyrians.[6] Scholars believed that as a result of mixing of two cultures a new thought was evolved. The learned orientalist, Bal Gangadhar Tilak, showed in his Orion or Antiquity of the Vedas, that Vedic culture can be carried back as far as, if not further than, 4500 BCE, when Vernal Equinox was in Orion. This observation makes that the Vedic and the Chaldean civilizations were almost

In Public domain. Digitization Muthulakshmi Research Academy

contemporaries and it is natural to expect some intercourse between these two races.

Astronomy in Vedic Literature – Vedic Time – Vedic Calendar

The Vedas are the first literary documents in the history of mankind, and the Ṛgveda Saṁhitā (RS) forms the oldest part of the corpus of Vedic literature. Initially passed down through generations over centuries as oral traditions, this valuable treasure of the ancient world has been preserved in the form of manuscripts in different parts of India and abroad. Of course, none of the available manuscripts of the RS predates 14th century CE. However, a continuity of Ṛgvedic tradition is retained for more than four thousand years, recited by chanters, and transmitted from teachers to students in both oral and written form. Various attempts were made to publish and make the translation in Latin, German, English, French etc. outside India and also in Bengali, Hindi, Marathi, Telugu, Kannada, Malayalam etc. in India. The National Mission for Manuscripts has been taking lot of initiatives not only to the preservation of valuable archival holding and library collections, but also helping in the organization of conferences. It is a matter of great satisfaction that it is through their effort that recently thirty manuscripts of RS lying in the Bhaderkar Oriental Research Institute (BORI) have been nominated for inscription in UNESCO's Memory of World Register (2007). Despite these activities and important contributions made by scholars, both Indian and foreign, there is enough scope left to appreciate the extent of contribution of Vedic people in the field of astronomy and also in mathematics.

Among the four major Saṁhitās, the Ṛgveda, Sāmaveda, Yajurveda and Atharvaveda there is no doubt that the Ṛgveda occupies a prominent place and is regarded by Indians as the revealed scripture. We get a history of the people known to as the Indo-Aryans, and have passed through many a transitions from hunter-gatherer society to modern society. The Vedic people lived

In Public domain. Digitization Muthulakshmi Research Academy

almost in the same river valley regions as those of the Harappans and Mohenjodaro people, and they were designated sometimes as autochthonous groups like Proto-Brāhmī, Proto-Dravidian based on Harappān-Ṛgvedic and Mohenjodaro-Athavavedic cultural affinities, reshaped in village surroundings. Their thoughts and religious practices are available to us in the collections like Saṁhitās, Brāhmaṇas and Āraṇyaka-Upaniṣads. The Āraṇyaka-Upaniṣads were a special type of literature dealing with soul, a mental adventure, a very distinctive new type of enquiry to know the inner world and was set to find ultimate truth for worldly things. These early works were based on oral tradition and compiled at a later stage as and when the language and grammar were reasonably standardised. The Agni (Fire) was considered a primordial God in the Ṛgveda beside others, however, quite a large number of verses deal on agni, agnicayana, vedis (fire-alters), course and time of oblations, thereby explaining the philosophy of life. The activities give information on the system of counting, knowledge of shapes for alters, cardinal directions and their correlation with reference to sun, moon and stellar frame of zodiac of 27/28 nakṣatras (stars, group of stars, asterisms etc.), east-west zodiacal points (equinoxes when day and night are equal), north-south zodiacal points (when day is longest or shortest), seasons and other related matters. These helped to develop concept of natural unit of time, *dina* (day and night), *māsa* (month), *vatsara* (year) based on a luni-solar system; idea of yuga to make an idea and compromise between various types of civil, tropical, lunar and sidereal years, even an eclipse cycle of 18 years for finding proper times for more crops, animals, art and craft, and better knowledge in life including mathematics and astronomy.

The tradition of Vedic sacrifices is very old, and we get evidence of astronomical observations in this connection going back to 4000 BCE, traces of which is available, in the verses of Ṛgveda and in developed form in later Vedas. The reference of a star in conjunction to a full moon and month relating to a season is undoubtedly an indicator that they had recognized a stellar frame

In Public domain. Digitization Muthulakshmi Research Academy

for observation. The sacrifices were performed in different seasons of the year and the duration of their sacrifices were also different. The construction of alters with perfect orientation with east-west (prācī) and north-south (praticī) line to find the auspicious moment for sacrifices, was considered extremely important. All these factors possibly necessitated the development of a stellar zodiac and tropical (seasonal), lunar, solar and stellar calendars and their adjustment to each other which might have led the Vedic Indians to turn towards astronomical observations and computations. The winter and summer solstices might have formed the basis for their calculations. The solstice day had always a reference either with the full moon or new moon or last quarter of the lunar month. The seasons were initially conceived and calculated on the basis of the beginning of the *uttarāyaṇa* or the first day of the northerly course of the sun (winter solstice).

One Mahenjodaro Seal shows that a clear representation of a festival on a full-moon night, showing deities in one side and a deity standing within two branches of a tree on the other side of the seal. The seven deities are identified with seven sisters of Kṛttikā as per Vedic tradition, and the deity within two branches is in conjunction with Viśākhe nakṣatra. The *śākhe* means two branches of a tree, the prefix Vi adds always a special connotation representing the asterism Viśākhe. A priest in the centre of the Seal is introducing a stag with two big horns, identified as Mṛgaśīrā nakṣatra, in a ceremony in full-moon night. The Mṛgaśīrā is known as the month of Agrahāyanī in the Vedic tradition. The lunar month Agrahāyaṇī as a synonumous term for Mṛgaśīrā nakṣatra occurs in the work of Pāṇini at three places (Aṣṭādhyāyī, IV 2.22; IV 3.50; V 4.110). The reference of star Kṛttikā in conjunction of Viśākhe at the end of the full moon night of Agrahāyaṇī is more or less a clear indication that a stellar framework was recognized by the Indus people which had a Kṛttikādi system. Its origin might be very old. The Ṛgveda has referred to nakṣatra at several places (RV. I.50.2; VII. 86.1; X 68.11; X 85.13 and so on) and its specific mention of the nakṣatras: Maghā & Phālgunī indicate it was referring them as

In Public domain. Digitization Muthulakshmi Research Academy

lunar mansions. The Taittirīya Saṁhitā clearly mentions that the lunar mansions are 27 and the list of 27 nakṣatras is given with names of Vedic deities. Weber placed some importance on the number of nakṣatras sometimes being given as 27 and sometimes as 28. He held that the groups were originally 27, and became 28 later on the addition of Abhijit. The various recensions of the Kṛṣṇa Yajurveda, Taittirīya Saṁhitā (IV.4.10 1-3), 27 nakṣatras are mentioned, the same number is mentioned also in the Śatapatha Brāhmaṇa (X.5.4.5), Kauṣitakī Āraṇyaka (II.16). The number 28 with Abhijit is given only in Taittirīya Brāhmaṇa (I.5.1.3). The Atharvaveda (AV XIX.7.1-5) gives also a list of 27 nakṣatras with omission of Uttara Phālguni but addition of Abhijit nakṣatra as lunar mansions. The list may be codified as follows:

Table 1

	Yajurveda	Ṛgveda	Atharvaveda
1.	Kṛtikkā (Vernal Eq.)	Agni	Kṛttikā
2.	Rohiṇī	Prajāpati	Rohiṇī
3.	Mṛgaśirā	Soma	Mṛgaśirā
4.	Bāhu / Ādrā	Rudra	Ādrā
5.	Punarvasū	Aditi	Punarbasū
6.	Puṣyā / Tiṣyā	Bṛhaspati	Puṣyā
7.	Āśleṣā	Sarpā	Āśleṣā
8.	Maghā	Pitṛs	Maghā
9.	Phālgunī I	Aryaman	Purva-Phālgunī
10.	Phālgunī II	Bhaga	Uttara-Phālgunī
11.	Hasta	Savitṛ	Hasta
12.	Citrā	Tvaṣṭā / Indra	Hasta
13.	Niṣṭya / Svāti	Vāyu	Svāti
14.	Viśākhe	Indrāgni	Viśākhe
15.	Anurādhā	Mitra	Anurādhā
16.	Jyeṣṭhā	Indra	Jyeṣṭhā

In Public domain. Digitization Muthulakshmi Research Academy

17.	Vicṛtau	Niṛti / Pitarh	Mūlā
18.	Aṣādhā I	Apaḥ	Pūrva-Aṣādhā
19.	Aṣādhā II	Viśvedevas	Uttara-Asādhā
20.	Abhijit		Abhijit
21.	Śravaṇa	Viṣṇu	Śravaṇa
22.	Śraviṣṭhā	Vasu	Śraviṣṭhā
23.	Śatabhiṣaj	Varuṇa	Śatabhiṣaj
24.	Proṣṭapadās I	Aja-Dvayā ekapāda	Proṣṭapadā
25	Proṣṭapadā II	Ahirbudhnya	Proṣṭapadā
26	Revati	Pūṣan	Revati
27	Aśvayujau	Aśvinau	Aśvayujau
28	Apabharaṇi	Yama	Bharaṇya

Taittirīya Brāmaṇa III 1.4-5 gives the number of nakṣatras as 28 but Taittirīya Saṁhitā IV 4.10 gives the number and names of 27 nakṣatras without Abhijit. Not only the names and introduction of stars, junctions of stars Vedic literatures explain the time required for rituals, cultivation and other daily life.

Time Concept in Vedic Literature

Early hymns of RV show that the people were aware of the seasonal calendar. In this context, excellent surveys are made by Dikshit (1896), Sengupta (1947), Ohasi (1993).

RV says, The sun generates all the earthly directions one by one and controls the season' (Ṛgveda 1.14.3).

There are many other similar lines which emphasizes the seasonal or tropical year on a regular basis:

'Like the Brāhmaṇas at the Soma libation, at the *atirātra* sacrifice, you are now croking around the replenished lake (throughout the night), for on that day of the year you frogs are everywhere about, when it is the day of the setting in of the rains'. (RV. VII. 103.7) etc. The seasonal knowledge is the evident from the crying of frogs during rainy season and performance of Soma-rites every year at a particular time of the season. The asya vāmasya suktam of the RV, have clearly shown that one samvatsara (year) = 12

In Public domain. Digitization Muthulakshmi Research Academy

māsa (months) = 360 aha (days). It says, 'The wheel (of year) having twelve spokes (months) revolves round the heaven, but it does not wear out. Oh Agni, seven hundred and twenty pairs of sons (ahorātra) ride the wheel.' (RV. I.164.48).

'The spokes are twelve (months), the wheel (year) is one; there are the navals (seasons), who knows it? Within it three hundred sixty śaṅkus (days) put in like pages which do not get loosened'. (RV. I. 164.48).

The *cāturmāsya* or four monthly sacrifices strongly suggest that there were originally three seasons (ṛtu) in the RV i.e. summer, rainy and winter. The sacrifices – Vaiśvadeva, Varuṇapraghāsā and Sākamedha were performed to mark the beginning of these three seasons, and these sacrifices were known as *ṛtu mukhāni*. The names of spring (vasanta) between hemanta and grīṣma, and autumn between varṣā and hemanta were also added later in the RV, YV and AV (RV.X.90.6; YV. X. 161.4; AV. XX.96.9). The cool season between śarad and hemanta was also added which is evidenced from seasonal names of months. Six seasons were generally recognized, but there is also reference of seven seasons in a year in Brāhmaṇas. The Taittirīya and Śatapatha Brāhmaṇa maintain the same knowledge. In addition, it has been pointed out that months are lunar. Further, one year = 360 civil days (= 12 months) = 10,800 *muhurta* (= 360 × 30), since 1 day = 30 muhurta (day and night taken together). 'A year (samvatsara) has three hundred and sixty days ..., a year has seven hundred and twenty days and nights (ahorātra) together' (Tait. Br. VII:17).

The reckoning of the month by the moon and the year by the sun was widespread among the ancient civilizations. The concept of the month as a unit of time based on lunation developed in the Vedic time. The lunar months were twelve; the name of the months were Caitra, Vaiśākha, Jaiṣṭha, Aṣāda, Srāvaṇa, Bhādrapada, Āśvina, Kārtika, Mārgaśīrṣa, Pauṣa, Māgha and Phālguna. The reckoning of the month by the moon was quite common in the Ṛgveda. There were two systems of month reckoning, the *pūrnīmānta* and *amānta*. The lunar month names were derived from the nakṣatras

In Public domain. Digitization Muthulakshmi Research Academy

in which the full moon takes place, and the practice of starting the year with full moon of the month justifies that the pūrṇīmānta system was in vogue from the Harappan times to the Brāhmaṇas. The amānta system was also in vogue in India. The lunar month or lunation or synodic period is the time taken by the moon to make a complete revolution with respect to the sun or in other words, it is the interval between two successive conjunctions or oppositions. The canonical length of Vedic month was 30 (tithi or days), and this may be a rounded up figure from the synodic month of 29.53 (tithi or days). The moon is often referred to as māsakṛt (month maker). The seasonal or solar month names in the Taittirīriya Saṁhitā (Tai.S. IV.4.11.1) are twelve. The Ṛgveda (I.164.11 – 15) refers to the sun moving in a *kālacakra* (time-wheel) pegged by six seasons and twelve months. It also refers to *śiśira* (South-point) and *grīṣma* (North-point) and gives out rain during its south-ward journey. The Taittirīya Saṁhitā (Tai.S. VI. 5.3) noted that sun goes south for six months and north for six months. The word ayana in the sense of a half year, however, does not appear in the Saṁhitā and Brāhmaṇa but appear in the Upaniṣad and Vedānga Jyotiṣa.

Table 2 Lunar and solar months and seasons during Vedic time

Lunar months	Solar months	Seasons
Caitra	Madhu	
Vaiśākha	Mādhava	Vasanta (Spring)
Jyeṣṭha	Śukra	
Āṣāda	Śuci	Grīṣma (Summer)
Śrāvaṇa	Nabha	
Bhādrapada	Nabhasya	Varṣā (Rainy)
Āśvina	Iṣa	
Kārttika	Ūrja	Śarad (Autumn)
Mārgaśīrṣa	Saha	
Pauṣa	Sahasya	Hemanta (Dewy)
Māgha	Tapa	
Phālguna	Tapasya	Śiśira (Winter)

In Public domain. Digitization Muthulakshmi Research Academy

Vedic Calendar: The day is a natural unit of time. The day was either lunar or solar. The sacred fires were drawn on the basis of lunar day or tithi. Roy (1976) and Iyengar (2005) believe that the concept of lunar day was used from Ṛgvedic time, since the duration of length between a tithi and a day was not so clear in the beginning. However, Macdonell and Keith say that the tithi as the thirtieth part of the synodic month first appears in the Gṛhya sūtra and Vedāṅga Jyotiṣa, but not in the Saṁhitā and Brāhmaṇa.

The civil (sāvana) day is counted from sunrise to sunrise, and also midnight to midnight at a later time. The subdivisions of civil day was recognised by broader terms as *udayan* (rising sun), *madhyāhna* (mid-day), *aparāhna* (afternoon), *samgava* (gathering of cows) and *astamayana* (sunset) (AV. IX.6.45). Further, the word, *muhūrta* in the sense of a moment appears in the Ṛgveda, the *muhūrta* as 'one-thirteenth of a day' in the Brāhmaṇas. The Taittirīya Brāhmaṇa (Tai. Br. III.10.1.1-3; 10.9.7) gives the names of each divisions. The Śatapatha Brāhmaṇa (Śat.Br. XII.3.2.5) gives the subdivisions.

1 year = 360 days = 10800 muhūrtas
1 day = 30 muhūrtas
1 muhūrta = 15 kṣipras
1 kṣipra = 15 etarhīs
1 etarhī = 15 idānīs
1 idānī = 15 prāṇas (breathing)

The Sāñkhāyana Āraṇyaka (VII.20) has similarly divided the day, there are subdivisions are: *muhūrta*, *kṣaṇa*, *kāṣṭhā*, *nimeṣa* and *dhvāmśa*. One lunar or synodic day was likewise known as dyu (Vedic) or tithi (post-Vedic).

The cosmic view of the Vedas is neither exclusively lunar nor solar but is admittedly luni-solar. It is quite likely that the observation would have been possible only in the nights giving prominence to Moon and its position with reference to the fixed stars as the 'the marker of time'. The technical terms for the day,

In Public domain. Digitization Muthulakshmi Research Academy

month and year are *aha*, *māsa* and *samvatsara* respectively. 'Moon is the marker of months and years' referred to the Ṛgveda indicates that the year was based on moon and not the sun. It appears that the earliest calendar might have been lunar and in Vedic India, the regular calendar was symbolised in rituals together with the requirement for some social surplus. The Śatapatha Brāhmaṇa talks about years and connections with rituals and seasons thus:

'After Prajāpati had created the living beings, his joints (parvan) were relaxed. Now Prajāpati, doubtless, is the year, and his joints are the two junctions of the day and night (i.e. twilights), the full moon and new moon, and the beginning of the seasons' (Śat. Br. I.6.3.35)

Four types of year were recognised in the Ṛgveda, and these are: the ritual or civil, Tropical or seasonal, Synodic and the sidereal year. The *Nidānasūtra* (V.11 – 12) of the Lāṭyāyana school of Sāmaveda has explained several types of year.

'There are years that are less (than the year) by 36, 9, 6, and greater by 18; the sidereal lunar year (*nakṣatra* year) has also thirteen (average duration of 27 nakṣatra each); others years are lunar and civil; the year greater than 18 may also be observed on 37 – 38 full moon.'

This indicates that the Lāṭyāyana School of the Sāmaveda recognized the year of 360 days, 324 days, 351 days, 354 days, 378 days, beside other types of years.

The rule of intercalation in the early texts is not clear, however a concept of two, three, four, five, six, even seven years cycle appear. The five year cycle is first mentioned in the *Vājasaneyī* (Vāj. S. XXVII.25) and Tattirīya Saṁhitā (Tai. S. 5.7.3-4). These are: *Samvatsara, Parivatsara, Idāvatsara, Anuvatsara* and *Idvatsara*. This is indeed the forerunner of the five-year yuga followed in the later Vedānga period.

Vedāṅga Jyotiṣa – Special Features

The 'Vedāṅga', meaning the limbs of the Vedas, is a class of work regarded as auxiliary to the Vedas, which came out subsequently

In Public domain. Digitization Muthulakshmi Research Academy

as extension of the Vedic schools. Of the Vedic schools, the six special branches which are quite well known are - Śikṣā, Vyākaraṇa, Nirukta, Kalpa, Chanda, and Jyotiṣa.

The Jyotiṣa is an important specialized area of the Vedāṅga phase which contributes largely to the knowledge of mathematics and astronomy. Dikshit felt that Vedāṅga Jyotiṣa (VJ) was a pre-Paṇinian text that the *ādhaka* measure which was used in VJ to denote the measure of clepsydra (water clock) occurs in Aṣṭādhyāyī (V.1.53) of Pāṇini. Ohasi has stressed to the traditional Indian observational astronomy and suggested that 'the most probable date of VJ may be placed sometime around the 6^{th}–4^{th} century BCE'. But astronomical proof suggested that it was compiled at about 14^{th} century BCE (Dikshit). VJ was compiled in later Vedic age.

Of the extant Indian astronomical texts, the VJ is the earliest. The astronomical matter forming the basis of the work is of one Lagadha. The VJ has come down in two recensions, one belonging to Ṛgvedāṅga Jyotiṣa (RVJ) and other Yajurvedāṅga Jyotiṣa (YVJ). Lagadha was the main architect of both RVJ and YVJ versions. The edition and interpretation have been reassessed and a large number of publications have been brought out in the last hundred years. Many scholars like Thibaut (1877), Dvivedi (1908), Kuppanna Sastry and K V Sarma (ed. 1984), Yajnik (1985) and others studied VJ and interpreted. A series of interesting papers on this text have been brought out by Abhyankar (1993), Kak (1998), Narahari Achr (1998), Iyengar (2005), Gondhalekar (2008), etc. The RVJ recension consists of 36 verses and YVJ of 44 verses. Both RVJ and YVJ recensions have about 30 verses in common with some variations in readings. The special character of VJ is five year yuga system. Both Ṛgvedic and Yajurvedic recensions of VJ have said:

'When the sun and moon occupy the same region of the sky (rise) together with the asterism Śraviṣṭhā / Dhanisṭhā, at that time begins the yuga, and the (synodic) month of Māgha, the

In Public domain. Digitization Muthulakshmi Research Academy

(solar seasonal) month called Tapas, the bright fortnight (of the synodic month, here Māgha), and their northward course (*uttaram ayanam*)'. (RVJ.5; YVJ.6)

'When situated at the beginning of the Śraviṣṭhā segment, the sun and the moon begin to move north. When they reach the midpoint of Aśleṣā segment, they begin moving south. In case of the sun, this happens always in the month of Māgha and Śrāvṇa respectively.' (RVJ.6, YVJ.7)

In this context, Sastry noted that, 'This is done for civil calendrical purposes, which demanded such simplification, just as, in modern, times, the year is taken by us to have 365 days ordinarily, with one day more in four years, calling it leap year, with its own further exceptions. This serves only as a framework for a religious calendar.

Discussion

Presently, the coordinates of the full moon at a particular nakṣatra on a specified date in a yuga are calculated with reference to zero-point at the first point of Aries. But in VJ, the yuga was conceived from winter solstice at Śraviṣṭha and the corresponding full moon and new moon were suggested as per Aśvini nakṣatra. The Vedic Aryas, on the other hand, had given the list of nakṣatras from Kṛttikā at Vernal equinox and might have used it as origin and zero-point for coordinates.

The VJ has referred to Clepsydra, the water-clock for measuring time without any specification whether it was a in-flow out-flow type. However, it appears that it is a out-flow type with a hole at the bottom for water to flow out, though the shape of the vessel is not described. Excellently VJ describes the increase and decrease of night time as: 'The increase of day-time and decrease of night-time is the time equivalent of one *prastha* of water in the clepsydra per day during northward course of the sun. They ar in reverse during the southward course. The difference is 6 *muhūrtas* during an *ayana* (half year)'. (RVJ.7; YVJ.8)

In Public domain. Digitization Muthulakshmi Research Academy

An Account of Siddhantic Age

Astronomical observation is the beginning of scientific attitudes in the history of mankind. According to Indian tradition, there existed 18 early astronomical texts (siddhāntas) composed by Sūrya, Pitāmaha and many others. Varāhamihira compiled five astronomical texts in a book named Pañcasiddhāntikā, which is now the link between early and later siddhāntas. Indian scholars had no practice of writing their own names in their works, so, it is very difficult to identify them. Āryabhata is the first name noticed, in the book Āryabhatīya. After this incidence most astronomers and astro-writers wrote their names in their works. In this paper I have tried to analyze the works of astronomers like Āryabhata, Varāhamihira, Brahmagupta, Bhāskara I, Vaṭeswara, Srīpati and Bhāskarācarya in a modern context and to obtain an account of Indian astronomical knowledge. Āryabhata is the first Indian astronomer who stated that the rising and setting of the Sun, the Moon and other heavenly bodies was due to the relative motion of the Earth caused by the rotation of the Earth about its own axis. He also established the '*yuga*' theory (one Mahāyuga = 432000 years). Varāhamihira compiled pañcasiddhāntikā and wrote Bṛhatsaṁhitā. Brahmagupta is the most distinguished astronomer known to us. His two major works are i) Brāhmasphuṭasiddhānta and ii) Khaṇḍakhādaka. Bhāskara I was the follower of Āryabhata. His three known works are Mahābhāskarīya, Laghubhāskarīya and Āryabhatīyabhāṣya. Vaṭeśvara follows Āryapakṣa and Saurapakṣa. His master work is Vateswarasiddhānta. Sripati, in his Siddhantasekhara, gives the rules for determining the Moon's second inequality. Bhaskara II wrote the most comprehensive astronomical work in Indian astronomy, Siddhānta Śiromoṇi. The result of these works is the account of the Indian astronomical heritage. These works are written in the Sanskrit language. A very few of these manuscripts have been translated in English but many are yet to be done. So, it is necessary to translate these astronomical texts into English with proper commentary for interested researchers.

In Public domain. Digitization Muthulakshmi Research Academy

It is already mentioned that Vedic texts which are the oldest literature of astronomy can be divided by contents and chronology into four; the Saṁhitas, Brāhmaṇas, Araṇyakas-Upanisads and Vedaṅgas. The Ṛgveda is the oldest and most important of the samhitas. The Yajurveda is of two types; Sukla (white) and Krisna (black); both contain a large number of verses interpreting contemporary knowledge including astronomy. Sāmaveda and Atharvaveda are another two saṃhitas containing similar content to Ṛgveda, as well as medicine. The important Brāhmaṇa texts are the Aitareya, Satśapatha, and Taittirīya; containing astronomical knowledge belonging to the Vedic age. According to D. Pingree, Brahmasiddhanta, an astronomical text is included in Vishnudharmottarapurana. The Vedic people recognized two types of knowledge; inferior knowledge (aparāvidyā) and superior knowledge (parāvidyā). To find the right time for religious, agricultural and other social festivals, for recording of recurrence of repeated events from movement of planets, Moon, seasons, etc. parāvidyā was applied. Many religious festivals in India are still found to be associated with the phases of the Moon (tithi). India, like Egypt and Mesopotemia, originally had a lunar calendar in the time of the Indus civilization. In Vedic times, rectification started, and the Sun gradually assumed greater importance. Consequently, the attempt in the Vedic period to associate the lunar months in a more or less fixed fashion with the agricultural seasons led to the development of a luni-solar calendar. Various mathematical and trigonometrical tables were formulated for better results, but it took a long span starting from remote antiquity up to the advent of the siddhantic texts. Vedāṅga Jyotiṣa is the first complete astronomical text in Indian astronomical tradition. At the time of composition of this text, the winter solstice was at the beginning of the constellation Beta-Delphini and the summer solstice was in the middle of the Hydrae constellation. According to Varāhamihira's statements, Vedāṅga Jyotiṣa was composed between the 12th and 14th century B.C.E.; specifically 1350 B.C.E. It consists of a 5 year yuga system containing 67 lunar sideral years, 1830 civil days, 1835

In Public domain. Digitization Muthulakshmi Research Academy

sideral days, 62 synodyc months, 1860 tithis, 135 solar nakṣatras, 1809 lunar nakṣatras and 1768 risings of the Moon. Sulbasūtras are the manuals for the construction of altars, which are important for religious rituals. The Indian name for geometry was Sulba. The term Sulba has four meanings: 1) mensuration, 2) line of surface, 3) a measure – the instrument of measuring, and 4) geometry – the art of measuring. The Sulbasūtras were compiled in the 5th to 4th B.C.E. The astronomical computations described in the Vedāṅga Jyotiṣa were in practical use for a very long time. Around the beginning of the Christian era, a new type of astronomical literature, called Siddhāntas (decisions), emerged. These texts contain much more material and topics than the previous, Vedāṅga Jyotiṣa. The characteristics of early siddhantic texts are: i) Along with nakṣatra system, the twelve sign of the zodiac were introduced. ii) A precise value for the length of the solar year was adopted. Computations of the motions of the planets, the solar and lunar eclipses, ideas of parallax, determination of mean and true positions of planets and a few more topics formed the common contents of siddhantic texts. These siddhantic texts adopted more sophisticated mathematics, incorporated the planets into the system, devised a system of coordinates for the determination of the periods of the planetary revolutions, etc. According to tradition, there existed 18 early siddhāntas composed by Sūrya, Pitamaha, etc. Most of these have been lost, but five are available in summarized form in the Pañcasiddhāntikā, compiled by Varāhamihira. The latter siddhāntas followed the general pattern of earlier siddhāntas but in developed form. These siddhantic schools came to be popular in different parts of the country, due to different practical manuals, astronomical tables, and description of instruments.

Main contributors to Indian astronomy during the 5th to 12th century CE

Āryabhata I (b 476 CE): Āryabhata was the pioneer of modern mathematical astronomy in India. The Āryabhatīyam (Āryabhatīya) was a popular work and was studied throughout India. It was

In Public domain. Digitization Muthulakshmi Research Academy

mentioned by Varāhamihira of Kapitthaka (near Ujjain) in the sixth century, by Bhāskara I of Valabhi (near Kathiawar) and Brahmagupta of Vinmal (in Rajasthan) in the seventh century and by Govindasvāmi of Kerala in the ninth century. The Āryabhatīya measured the day from one sunrise to the next, where in his other work Āryabhata siddhānta measured the day from one midnight to the next. The astronomical parameters obviously differed because Āryabhata I, as observed by a few scholars, wanted to improve them on the basis of his observations. Āryabhata I's rules are very short and cryptic in style. The knowledge is codified systematically in this text for the first time into two major sections, *gaṇitapāda* (mathematical section including geometry) and *golāpāda* (celestial sphere section dealing with astronomy). The elementary results of course are given in two other sections, *gitikāpāda* (elementary data on astronomy and sine table) and *kālakriyāpāda* (section on reckoning time). Āryabhata I's fundamental operations in arithmetic, like square, squaring, cube, cubing, square root and cube root are unique in the gaṇitapāda. In the astronomy part, Āryabhata I says that he does not believe in the theory of creation and annihilation of the world. For him, time is a continuous process without beginning or end. In modern time, the basics of steady state theory of cosmology makes such a statement. Āryabhata I's theory on the helical rising and setting of the planets is like so: "when the Moon has no latitude, it is visible when situated at a distance of 12 degrees (of time) from the Sun. Venus is visible when 9 degrees (of time) distance from the Sun. The other planets, taken in the order of decreasing sizes, are visible when they are 9 deg. (of time) increased by two".

Varāhamihira: Three major works of Varāhamihira are the following; a) Pañcasiddhāntikā, b) Bṛhatsaṁhitā, c) Bṛhat Jātaka. In the Pañcasiddhāntikā, five siddhāntas are included – Pauliśa, Romaka, Vaśiṣtha, Sūrya and Paitāmaha. The rule of computing eclipses is very vividly explained.

In Public domain. Digitization Muthulakshmi Research Academy

Brahmagupta: Two well-known works are: a) Brāhmasphuṭa-siddhānta, b) Khaṇḍakhādyaka. Brahmagupta is respected for his remarkable boldness and insistence on observational verification and accuracy of results. Parallax in modern astronomy is known as *lambana* in Indian astronomy. Brahmagupta's method of computing *lambana* is based on evaluating five Rsines. In eclipse calculations, the difference *lambanas* of the Sun and the Moon are required and as such sometimes this difference is called lambana. Al Biruni recognizes Brahmagupata's contribution to astronomy especially in respect to eclipses.

Bhāskara I: He composed mainly three works; a) Mahābhāskarīya, b) Laghubhāskarīya and c) Āryabhatīya bhāṣya. In addition to these, another part exists containing a general introduction including the life and works of Bhāskara I. He is the follower of Āryabhata I and his works provide us with a detail exposition of the astronomical methods taught by Āryabhata I.

Vaṭeśvara: As a follower of Āryabhata, Vaṭeśvara compiled Vaṭeśvara Siddhānta, composed of all contemporary knowledge of astronomy. He became famous as a critic of Brahmagupta. Vaṭeśvara consulted the works of earlier writers and utilized their contents but it should not be inferred that everything that Vaṭeśvara gives in the Vaṭeśvarasiddhānta is derived from the anterior works. There is plenty of material in this text which is original. The other characteristic of this book is the sequence of the contents. It is mostly Vaṭeśvara's own contribution.

Bhāskarācārya: He is the last astronomer and mathematician of the classical age of Indian astronomy. His masterpiece Siddhānta Śiromoṇi consists of four parts; Lilāvatī (arithmetic), Bījagaṇita (algebra), Grahagaṇitādhyāya (mathematical treatment of planets), Golādhyāya (celestial knowledge). In addition to the Siddhānta Śiromoni he wrote another four books; Karaṇakutuhala,

In Public domain. Digitization Muthulakshmi Research Academy

Sarvatobhadrayantra, Vaśiṣṭhatulya and Vivāhapatala. The three books are not found today. All the books are written in verses. In Siddhānta Śiromoṇi, 1500 Sanskrit verses explain contemporary astronomical knowledge. In the mathematics part the author has not given any direct proof of any theorem. These are included in the problems. Lilāvatī was the most famous book on mathematics at that time. Lilāvatī and Bījgaṇita were used as standard text books for next 600 years throughout India. Many scholars wrote commentaries on these books. Lilāvatī was translated into other languages such as Persian and English. Bhāskarācārya has given the names of all the numbers in multiples of 10. These books can be understood by students of twelfth standard but in Siddhānta Śiromoṇi, grahagaṇitādhyāya or golādhyāya chapters cannot be understood without basic knowledge of astronomy. Bhāskara had a special interest in astronomy as these two chapters (books) together have 1000 verses. He was not only a theoretical astronomer but expert sky-observer. For smooth sky observing he developed astronomical instruments included in golādhyāya. The names of the instruments are Gola, Nāḍivalaya, Yaṣti, saṅku, Ghaṭikā, chapa etc.

Conclusion

This period 5th CE to 12th CE was the golden age of Indian astronomy and mathematics, starting in the year 500 with Āryabhata and ending with Bhāskarācārya in the year 1200 CE. Therefore, this account may be helpful to further knowledge of this period. After this period Indian knowledge started to decline rapidly; Nalanda University was destroyed and there was not a single university in India over next 600 years. The history of Indian astronomy is not suffering for lack of sufficient literature. We have a huge number of documents in Sanskrit and other Indian languages. There are so many manuscripts which are still unread. These are being translated into English, but a lot is needed to be done. The classical period is the golden era for Indian astronomy. This account is not sufficient but a hint only.

In Public domain. Digitization Muthulakshmi Research Academy

References

1. Dream 2047, May 2009, Vol.II No. 8 pp 33–38
2. Ancient Indian Scientific Thought and Modern Theories; Article – Astronomical Manuscripts in Oriental Libraries of India, Ninth century onward, Somenath Chatterjee, pp 81–96
3. Pannekoek, A., A History of Astronomy, Dover Publications, INC, New York, 1961, p 37
4. Ibid. p. 37
5. Ibid. p 29
6. Encyclopaedia of Religion and Ethics, Vol. VI p. 6881

Manuscipts

Asiatic Society, Kolkata;.x 6827, 8 ff

Asiatic Society, Kolkata; x 6828, 51 ff, Nāgarī

Asiatic Society, Kolkata; x 67 ff. Bengali;

Catalogue of the Sanskrit Manuscript in the Sanskrit College Library, Benaras

Books

Bag, A. K., 2005, Aryabhtata I's Achievements in Ancient Indian Mathematics and Astronomy and Their Relevance in the Twenty-first Century, Journal of the Asiatic Society, XLVII, Kolkata

Ed. Sen, S. N. & Shukla, K. S., 1985, History of Astronomy in India, Indian National Science Academy, New Delhi

Rao, S. B., 2008, Indian Astronomy - A Preimer, Bharatiya Vidya Bhavan, Bangalore

Shukla, K. S., 1976, Aryabhatiya of Aryabhata, Indian National Science Academy, New Delhi

Ed. With translation and Sanskrit text commented by Shama Sastri,R., Vedānga Jyotiṣa, Mysore, 1936

Ed. And Tr. By Shukla, K. S. AND Sarma K. V., Āryabhatia of Āryabhata, INSA, New Delhi, 1976

Ed. And Tr. By Shukla, K. S., Laghubhāskariya of Bhāskara I, Lucknow University, 1963

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

9

काशी से प्राप्त चित्रित पाण्डुलिपियाँ

प्रेम कुमारी श्रीवास्तव

भारत के अन्य भागों की तरह काशी मे भी पाण्डुलिपियों का प्रारम्भ कब और कहाँ हुआ, यह निर्धारित करना अत्यन्त कठिन है। यहां सभी धर्मों का समागम स्पष्ट दिखाई देता है। जैन धर्म हो या बौद्ध धर्म, शैव धर्म हो या शाक्त धर्म अथवा वैष्णव धर्म सभी धर्म यहां के लोक धर्म हैं।[1] अन्य स्थानों की तरह धर्म के प्रचार प्रसार के लिए यहाँ भी सचित्र पाण्डुलिपियों का निर्माण सम्भावित है। जैन धर्म के तेइसवें तीर्थंकर पार्श्वनाथ का जन्म काशी मे हुआ था। पार्शवनाथ के पिता अश्वसेन काशी के राजा थे।[2] भगवान बुद्ध नें काशी से ही धर्म चक्र प्रवर्तन किया था। काशी स्थिति सारनाथ बौद्ध भिक्षुओं की तीर्थ स्थली है। जैन धर्म मे सचित्र पाण्डुलिपि तैयार करवाना पूण्य कार्य समझा जाता था, अतः काशी मे निश्चित ही जैन धर्म से सम्बंधित पुस्तकों की संरचना हुई होगी, सम्भावित है कि काशी मे सल्तनत युग और मुगल शासन की लूटपाट मे वो बर्बाद हो गए होंगे या कहीं दबे पडे हों।

ग्यारहवीं से सत्रहवीं शताब्दी तक, जब यहां की जनता राजनीतिक उथल-पुथल से ऊब चुकी थी, उस समय कबीर, तुलसी जैसे भक्त कवियों की रचनाओं ने यहाँ के लोगों को सम्बल प्रदान किया।[3] बहुत सम्भव है कि साहित्य की भाषा से कला की भाषा सहज बोधगम्य होने के कारण भक्त कवियों की रचनाओं पर भी चित्र बने हों, जो कहीं दबे पडें हों या लूटपाट मे नष्ट हो गए हों।

15वीं शताब्दी के मध्य शिक्षित मुस्लिम एवं हिन्दूओ के मन मे सचित्र पाण्डुलिपि तैयार करवाने एवं रखने की चाह विकसित हुई। यह कोर्ट-आर्ट से भिन्न कुलीन वर्गीय आन्दोलन था। इस समय धर्म सम्बन्धित विषयों से हटकर प्रेम-प्रसंग और प्रकृति को चित्रित करने, करवाने के रुप मे विकसित हुई।[4] इस प्रकार के आंदोलन से प्रमुख धार्मिक स्थल, व्यापार का केन्द्र, विद्वानों की नगरी और विभिन्न संस्कृतियों को अपने मे समाहित करने वाली नगरी काशी विमुख हो, सम्भावना नहीं की जा सकती। कुलीन और सम्भ्रान्त, शिक्षित वर्ग नें ग्रन्थ चित्रों का निर्माण अवश्य करवाया होगा,

In Public domain. Digitization Muthulakshmi Research Academy

जिसके बहुत कम साक्ष्य उपलब्ध हो सके हैं, संम्भावना है कुछ ग्रन्थों को कुलीनवर्ग के वंशजों ने व्यक्तिगत सम्पत्ति के रूप मे दबा रखा हो।

आधुनिक काशी (वाराणसी) की भौगोलिक सीमा का उत्तर-पूर्व भाग जौनपुर जिले को छूता है तथा दक्षिणी-पश्चिमी किनारे पर चुनार स्थित है। सन् 1575 ई. मे बनारस ,चुनार तथा जौनपुर का प्रबंधन सम्राट अकबर के हाथ मे था। सन् 1194ई. से सन् 1605 ई. तक बनारस और जौनपुर के मध्य कोई सीमा रेखा नहीं थी।[5] जौनपुर से सन् 1465 ई. मे चित्रित 'कल्पसूत्र'[6] ,पाण्डूलिपि, सन् 1550 ई. का 'लौरचन्दा[7]' पाण्डूलिपि चित्र, सन् 1560-1570 ई. के मध्य का 'मृगावत[7]' पाण्डूलिपि चित्र तथा चुनार से सन् 1591 ई. का रागमाला[8] सेट प्राप्त हुआ है। ये सभी कलानिधियाँ भारत कला भवन, वाराणसी मे संग्रहित हैं। इसके अतिरिक्त जौनपुर के कायस्थ जमिंदार परिवार - प्रो.जगदीश नारायण श्रीवास्तव, अवकाश प्राप्त विभागाध्यक्ष हिंदी विभाग, डी. ए-वी. कालेज कानपुर, के घर से विभिन्न राग-रागिनीयों पर आधारित 27 चित्र प्राप्त हुए हैं। ये सभी चित्र सोलहवीं शताब्दी के उत्तरार्द्ध के हैं। अतः सम्भव है कि इस प्रकार के सचित्रग्रंथों की रचना काशी मे हुई हो और ये कहीं दबे पडे हों और भविष्य मे प्रकाश मे आयें।

काशी से जो सचित्र पाण्डूलिपियाँ प्राप्त हुई हैं सभी धर्म से सम्बन्धित हैं। यहां के कलाकारों ने रामचरितमानस,आध्यात्मरामायण, श्रीमद्भागवत, दुर्गासप्तशती, शिवपुराण इत्यादि को अपने चित्रों का विषय बनाया है। यहां से प्राप्त सचित्र पाण्डूलिपियों को दो वर्गों मे रखा जा सकता है:

1. राजाओं के संरक्षण मे चित्रित पाण्डुलिपियाँ
2. कुलीन वर्ग के संरक्षण मे चित्रित पाण्डुलिपियाँ

1. राजाओं के संरक्षण में चित्रित पाण्डूलिपियाँ-राजाओं के संरक्षण मे चित्रित पाण्डुलिपियों के सभी चित्र शास्त्रीय शैली के हैं। उस समय की प्रचलित राजस्थानी शैली, मुगलशैली एवं कम्पनी शैली की विशेषताएं इन चित्रों मे स्पष्ट दिखाई देती है। राजाओं के संरक्षण मे चित्रित पाण्डुलिपियों के कलाकारों की निपुणता, शिल्पकारिता एवं कलागत सौंदर्य अलग से दृष्टिगोचर होता है। विद्यामंदिर संग्रहालय रामनगर, वाराणसी और भारतकला भवन, बी .एच. यू. वाराणसी मे राजाओं के संरक्षण मे चित्रित पाण्डुलिपि संग्रहित है।

1.1 विद्या मंदिर संग्रहालय रामनगर, वाराणसी मे संग्रहित सचित्र पाण्डुलिपि-काशी नरेश उदितनारायण सिंह (1795-1835 ई.) के संरक्षण मे सृजित रामचरितमानस पाण्डुलिपि विद्यामंदिर संग्रहालयरामनगरमेसंग्रहितहै।इसचित्रावलीमेसातोंकाण्ड-बालकाण्डअयोध्याकाण्ड,अरण्यकाण्ड, किष्किन्धाकाण्ड, सुन्दरकाण्ड, लंकाकांड और उत्तरकांड पर आधारित चित्र बनाए गए हैं। पाण्डुलिपि की लम्बाई-चौडाई क्रमशः 14 इचं व 10 इचं है। पोथी रुप मे इस पाण्डूलिपि मे प्रत्येक पृष्ठ अलग हैं ।कुछ पृष्ठ मे सामने की ओर चित्र बने हैं, पीछे उससे सम्बंधित दोहा और चौपाई लिखे हैं। कुछ पृष्ठ मे मध्य मे चित्र और उपर नीचे संबंधित दोहा एवं चौपाई लिखे हैं। लेख़न बहुत सुंदर तथा स्पष्ट है। प्रत्येक काण्ड के प्रथम पृष्ठ पर फूल-पत्तियों से आलेखन बनाया गया है। चित्रावली मे रामचरितमानस की घटनाओं को क्रमिक रूप से चित्रित किया गया है। इस मानस चित्रावली मे

In Public domain. Digitization Muthulakshmi Research Academy

535 चित्र हैं। बालकाण्ड मे 157, अयोध्याकाण्ड मे 144, अरण्यकाण्ड मे 33, किष्किंधाकाण्ड मे 17, सुन्दरकाण्ड मे 32, लंकाकांड मे 71,उत्तरकाण्ड मे 81 चित्र हैं।

राजा उदितनारायण सिंह द्वारा बनवाई गई रामचरितमानस पाण्डुलिपि के चित्रों मे आकाश मे घुमड़ते बादल, उसमें विचरते विमान, अलंकारिक वृक्ष, पशु, पक्षी जहाँ राजस्थानी शैली की याद दिलाते हैं (चित्र सं.-1,4,5,6,7) वहीं संयोजन व्यवस्था पर अकबर कालीन प्रभाव दिखाई देता (चित्र सं. 2,3,5,6,10,11)। परिप्रेक्ष्य निरूपण मे कुछ चित्रों मे कम्पनी कलम और कुछ चित्रों मे मुगल शैली का स्पष्ट प्रभाव दिखाई देता है। कुछ चित्रों मे कलाकार नें मुगल कलाकारों की भांति विभिन्न नेत्रबिन्दुओं (Eye Level) से पूरे धरातल का अवलोकन किया है और अनेक घटनाओं को एक ही धरातल पर संयोजित किया है, जिससे मानसिक परिप्रेक्ष्य जन्य सौंदर्य और नन्दतिक परिप्रेक्ष्य सौंदर्य एकसाथ अभिव्यक्त हुआ है। एक ही फलक पर अनेक घटनाएं बहुत सुन्दर ढंग से अभिव्यक्त हुई हैं (चित्र सं.-3,5,6,9,10,11)। चित्र मे प्रकृति, वास्तु, आकृति समूहों को इस तरह संयोजित किया गया है, जिससे उसमें एक डिजाइन सी उत्पन्न हो गई है। संयोजन को पूर्णत्व और सौन्दर्य प्रदान करने मे प्रकृति की प्रमुख भूमिका है। मुगल कलम, विशेषकर अकबरकालीन चित्रों की भांति अनेक दृश्यों को नीचे से ऊपर तक एक ही धरातल पर बनाया गया है (चित्र सं.-3,4,5,6,9,10,11)। कम्पनी कलम की तरह आकृति मे लगे रंगों को हल्का, गाढा करके छाया-प्रकाश, उतार-चढाव का प्रभाव उत्पन्न किया गया है। चित्रों मे 'खोलाई' पतली रेखा द्वारा की गई है।

इस रामचरितमानस पाण्डूलिपि चित्रों मे खिलते हुये रंगों का बहुत सुन्दर और सटीक प्रयोग हुआ है। मुख्य रूप से लाल, नीले, श्वेत, पीले एवं भूरे रंग का प्रयोग हुआ है। इन्हीं रंगों के मेल से अनेक रंग बनाए गए हैं। चित्र को प्रभावोत्पादक और भावपूर्ण बनाने के लिये प्रतीकात्मक रंगों का प्रयोग हुआ है (चित्र संख्या 5,6,7) रेखाएं बहुत महीन बनाई गई हैं। वो चित्रों का प्राण हैं। जहाँ सीधी रेखाओं द्वारा वास्तु अंकन मे यथार्थता की सृष्टि हुई है, वहीं कोमल, महीन एवं लयात्मक रेखाओं के द्वारा मनोहारी आकृतियों का सृजन किया गया है। मुगल चित्रों के हाशिये की तरह ही चित्र मे हाशिया चौड़ा बनाया गया है। हाशिए मे अलग अलग फूल पत्तियों की बेलों का अंकन किया गया है। कहीं कहीं ज्यामितीय आकृतियों का भी प्रयोग किया है, जिससे हाशिए मे विविधता आ गई है।

1.2. भारत कला भवन, वाराणसी मे संग्रहित पाण्डूलिपि चित्र-राजा पटनीमल, भारत कला भवन के संस्थापक रायकृष्ण दास के पूर्वज थे। मुगल-दरबार से राजा पटनीमल को व्यक्तिगत रूप से 'राजा' की और वंशजों को 'राय' की उपाधि तथा पंचहजारी मनसबदारी प्राप्त हुई थी, भारत कला भवन मे इसकी सनद संग्रहित है। राजा पटनीमल नें ईस्ट ईण्डिया कम्पनी और कई राज्यों के बीच सन्धि करवाई थी जिससे उन्हें अथाह सम्पत्ति प्राप्त हुई थी। पटनीमल की राज भक्ति से प्रसन्न होकर लार्ड विलियम बेटिंग ने 20 अगस्त 1831 ई. को उन्हें 'राजा' की उपाधि प्रदान की। राजा पटनीमल का जन्म 1770 ई. तथा मृत्यु 1844 ई. मे हुई। उनका बहुत समय बनारस मे बीता। उनकी हवेली काशी के चौखम्बा ठठेरी बाजार मुहल्ले मे थी। नाटीईमली मे भी इन्होंने एक हवेली बनवाई

In Public domain. Digitization Muthulakshmi Research Academy

थी, जो आज भी जीर्णशीर्ण अवस्था मे विद्यमान है। राजा पटनीमल ने काशी मे रहकर बहुत से चित्र बनवाया। उनके निजी संग्रह से भारत कला भवन वाराणसी को रामचरितमानस श्रृंखला के कुल 154 चित्र प्राप्त हुए, जो वहाँ संग्रहित हैं। ये सभी चित्र बालकाण्ड के हैं, बालकाण्ड मे भी राम-सीता जयमाल तक के चित्र उपलब्ध हैं। शेष रामचरितमानस चित्रित की गई या नहीं, इसकी जानकारी रायकृष्णदास जी के पुत्र डा .आनंदकृष्णजी के पास भी नहीं थी। राजा पटनीमल द्वारा चित्रित करवाई गई रामचरितमानस श्रृखंला के प्रत्येक पृष्ठ अलग अलग हैं। किसी पृष्ठ मे ऊपर, किसी पृष्ठ मे उपर नीचे और किसी मे पीछे की ओर दोहा, चौपाई का लेखन कार्य काले रंग से हुआ है। पूर्ण विराम के लिये लाल रंग प्रयुक्त किया गया है। शेष स्थान मे चित्र निर्मित किए गए हैं (चित्र सं. 1,2,3,8,9) सभी पृष्ठ की लम्बाई 18 एवं चौडाई 12 इंच है। इस श्रृखंला के सभी चित्र स्थानीय प्रभाव युक्त मिश्रित राजस्थानी-मुगल शैली मे बने हैं। कुछ चित्रों मे मुगल-राजस्थानी शैली के साथ कम्पनी शैली का प्रभाव भी दिखाई देता है। विद्वानों नें इस चित्रावली को जयपुर की उपशैली भी कहा है।

इस सचित्र पाण्डूलिपि श्रृखंला को देखकर ऐसा प्रतीत होता है कि अनेक कलाकारों ने इस श्रृखंला मे कार्य किया होगा।, जिनमें से कुछ कलाकार उच्च कोटि के रहे होगें। कुछ चित्रों मे सजीवता, लयात्मकता, रंगों का सन्तुलन, भावाभिव्यक्ति, रेखाओं की बारीकी, काल्पनिक परिप्रेक्ष्य की बहुत सुंदर अभिव्यक्ति हुई है। मानव, पशु, पक्षी सभी की सजीव अभिव्यक्ति हुई है। आकृतियों का सुन्दर संयोजन चित्र मे सहज ही लयात्मकता तथा परिप्रेक्ष्य का भाव उजागर करता है। युद्ध दृश्य मे विशेष रुप से संयोजन व्यवस्था परिप्रेक्ष्य गुण से ओतप्रोत और सजीव है (चित्र सं.1,2,3,5,6,7) कुछ चित्रों की आकृतियां वाराणसी के लोक कलाकारों द्वारा भित्ति पर बनाए जाने वाली आकृतियों से मिलती जुलती हैं (चित्र सं. 4)। संयोजन व्यवस्था मे अकबर कालीन प्रभाव दिखाई देता है (चित्र सं. 3, 6, 9)। पुष्पाच्छादित पेड़ राजस्थानी शैली की याद दिलाते हैं (चित्र सं. 5)।

राजा पटनीमल द्वारा चित्रित करवाई गई रामचरितमानस चित्रावली मे शुद्ध एवं मिश्रित दोनों प्रकार के रंगों का प्रयोग हुआ है। ज्यादातर चित्रों मे दीप्तिमान सुवर्ण रंग का प्रयोग प्रशंसनीय है। छाया-प्रकाश का प्रयोग यत्र-तत्र सुविधानुसार किया गया है, अधिकतर हल्के, गहरे रंग के तान की रेखाओं द्वारा गोलाई तथा उतार-चढाव का प्रभाव उत्पन्न किया गया है। चित्र मे भावनाओं को सबल बनाने के लिए प्रकृति का सहचरी रुप मे आश्रय लिया गया है। विषय-वस्तु की सार्थकता के लिये धरातल मे वास्तु चित्रण किया गया है। चित्र की रेखाओं मे महीनपन, गोलाई एवं गतिक उर्जा है, जिससे मानवाकृति, पेड़, पौधे, पशु, पक्षी सजीव हो उठे हैं। वास्तु के अंकन मे सीधी रेखा प्रयुक्त हुई है। चित्रकार ने एक ही पृष्ठभूमि को अनेक नेत्रबिन्दुओं से देखा है (चित्र सं.-1,3,6,9) लगभग सभी संयोजन मे प्रकृति का अलंकारिक एवं यथार्थवादी रूप चित्रित किया गया है। चित्र की एक एक पत्ती का प्रभावोत्पादक, स्वाभाविक और अलंकारिक चित्रण हुआ है (चित्र सं.- 2,5,6)। किसी चित्र मे पतला किसी मे चौडा हाशिया बनाया गया है। हाशिया अलंकृत होने से भी चित्र का प्रभाव कही कम नहीं हुआ है अपितु चित्र और प्रभावी हुआ है (चित्र सं. -2,3,7)।

2. कुलीनवर्ग के संरक्षण मे चित्रित पाण्डुलिपि- इस वर्ग मे काशी के कुलीन, संम्भ्रान्त, सुसंस्कृत और मंदिर के महन्तों द्वारा बनवाई गई पाण्डुलिपिय चित्रों को रखा गया है। काशी मे इस

In Public domain. Digitization Muthulakshmi Research Academy

प्रकार के पाण्डुलिपि चित्र बहुत बने हैं, किन्तु वो व्यक्तिगत सम्पत्ति के रूप मे घरों मे दबे पड़े हैं तथा संम्भव है कि भविष्य मे प्रकाश मे आवें।

2.1. भारत कला भवन, बी. एच.यू., वाराणसी मे संग्रहित 'दुर्गासप्तसती' पाण्डुलिपि- लेखिका को वाराणसी निवासी अपने एक सम्बन्धी-श्रीमती बीरबाला (अवकाशप्राप्त प्रधानाचार्या, आर्यमहिला इण्टर कालेज, वाराणसी) के निवास से 'दुर्गासप्तशती' की सचित्र पाण्डूलिपि प्राप्त हुई। इसका रचनाकाल सन् 1773 है। इस पाण्डूलिपि के अन्त मे संस्कृत मे लिखा है कि संवत 1830 ज्येष्ठमास के शुक्लपक्ष की एकादशी, मंगलवार को यह पूर्ण हुई। पुस्तक मे लिपिकार का नाम नाथूराम जोशी लिखा है। इस पाण्डूलिपि मे कुल 19 चित्र बने हैं। सारे चित्रों की संयोजन-व्यवस्था, आकृति-संरचना, रंग-योजना, रेखाओं का स्वरुप एक जैसा ही है। पाण्डूलिपि 9 इंच लम्बी और 4.25 इंच चौडी है। अन्दर की सामग्री के आधार पर इसे 'दुर्गा सप्तशती' नाम दिया है। पाण्डुलिपि कागज पर लिखी एवं चित्रित है। ऊपर नीचे सुरक्षकवच लकडी का है। ऊपर वाले लकड़ी के पट पर बिखरे पुष्पों के बीच ब्रह्मा, विष्णु एवं महेष चित्रित हैं। पाण्डुलिपि दस अध्यायों मे विभाजित है। ये अध्यक्रमशः इन्द्रादिस्त्रोतदेवीसूक्त, देवीरहस्य, त्रिपुरास्त्रोत, सप्तशतिकास्त्रोत, पूजाविधान, कवच, अर्गला, कीलक एवं दुर्गा सप्तशती है। सप्तशतिका-स्त्रोत को छोड़कर शेष सभी मे विषय से सम्बन्धित चित्र बने हैं। पाण्डुलिपि को काले रंग से और प्रमुख अंश को लाल रंग से लिखा गया है। जिन पृष्ठों मे चित्र है, उनमें दोनों ओर किनारे लगभग 1.5 इंच खाली है तथा उपर नीचे 1.5 इंच मे लिखावट है। अन्दर लाल रेखा द्वारा धरातल को चारो ओर से घेरकर उसके अंदर चित्र निर्मित किया गया है। चित्रों का आकार 3.5 इंच लम्बा एवं 2 इंच चौडा है। सभी चित्र आयताकार हैं। आकृतियों को छोटा बनाया गया है लेकिन प्रत्येक अंग को इस तरह समन्वित किया गया है कि कहीं भी अनुपातिक त्रुटि दृष्टिगोचर नहीं होती। आखें और मुद्राऐं भाव पूर्ण हैं। पशु आकृतियों का भी अत्यंत सशक्त, भावपूर्ण और गतिमय चित्रण हुआ है, जिससे आकृतियां जीवन्त हो उठी हैं। आकृतियों मे चेहरई रंग के लिए नीले और गुलाबी रंग का प्रयोग किया गया है। शेष जगह आवश्यकता अनुसार सिन्दूरीलाल (vermilian red), पत्ती वाला हरा (sap green), बसन्ती पीला (crom yallow), सफेद, काला एवं सुनहरा रंग प्रयुक्त हुआ है। चित्र मे रेखाएं गोलाई लिए हुए सहज, गतिमय, सशक्त तथा पतली है। रेखा निर्माण के समय कलाकार का ब्रशस्ट्रोक अत्यंत सशक्त है, जिससे आकृतियों मे सहज ही लय, गति एवं गोलाई उत्पन्न हो गई है। छाया-प्रकाश का प्रयोग कम हुआ है। चित्र मे हाशिये के लिए धरातल के चारो ओर लाल रंग से लाइन खींची गई है। पाण्डुलिपि के सभी चित्र मात्र कथाचित्र ही नहीं, वरन उनमें कलाकार की कल्पना शक्ति का भी अभूतपूर्व समिश्रण है (चित्र सं -1,2,3)| सम्प्रति यह चित्रित पाण्डूलिपि भारत कलाभवन, बी. एच.यू. मे संग्रहित है।

2.2. पीताम्बरा देवी मंदिर, वाराणसी मे संग्रहित पाण्डुलिपि चित्र- इस मंदिर मे सचित्र पाण्डुलिपि पुस्तक रुप मे न होकर अलग अलग पेज मे उपलब्ध हैं, जिनकी संख्या 132 है। चित्र से सम्बंधित श्लोक चित्र के नीचे लिखे गए हैं। इसमे भागवत के पांचवें श्लोक पर आधारित परमब्रह्म के बारह अवतारों के 12 चित्र, भागवत के दशम् स्कन्ध के श्लोक पर आधारित कृष्ण के बालचरित्र पर आधारित 62 चित्र, दुर्गा सप्तशती के श्लोक पर आधारित 58 चित्र हैं। ये चित्र उस्ताद मूलचन्द एवं उनके पुत्र बटुकलाल द्वारा बनाए गए हैं। ये दोनों मन्दिर के ट्रस्टी श्री आर. के. नागर के घर मे निवास

In Public domain. Digitization Muthulakshmi Research Academy

करते थे और आजीवन मन्दिर मे संकलन के लिए चित्र बनाते रहे। यहां के चित्रोँ को हम मंदिर के निर्माण काल एवं संस्थापक के जीवनकाल के आधार 18वीं शताब्दी के अन्त एवं 19वी शताब्दी के प्रारम्भ का कह सकते हैं। यहां के सभी चित्रों का आकार 18 इंच लम्बा एवं 24 इंच चौडा है। मंदिर के संस्थापक ने यहां के चित्रों को अपने वसीयत मे चित्रों को सार्वजनिक न करने का आदेश दिया है। जो थोड़े से चित्र टगें थे उन्हीं के आधार पर चित्रों की विशेषता वर्णित है।

यहां के चित्रों मे राजस्थानी शैली की अलंकारिकता और मुगल कलम की वैविध्यपूर्ण मिश्रित रंगयोजना, पतली, लयात्मक रेखाएं तथा छाया-प्रकाश का सुंदर समन्वय दिखाई देता है। आकृतियों, प्रकृति तथा वास्तु को कलाकार ने धरातल पर इतने सुंदर ढंग से संयोजित किया है कि वे चित्र मे एक दूसरे के पूरक तथा भावाभिव्यक्ति मे पूर्णतः सक्षम एवं सहायक हैं। मानवाकृति के साथ पशु आकृतियों का भी प्रमाण-युक्त, भावमय, गतिमय, सौष्ठवयुक्त सुन्दर और जीवन्त चित्रण हुआ है। मानवाकृति के सिर के बाल से लेकर पशु पक्षियों के बाल को भी कलाकार ने अत्यंत सूक्ष्मता, कोमलता एवं सजीवता के साथ चित्रित किया है। हाशिए के

2.3. राज्य संग्रहालय, लखनऊ मे संग्रहित पाण्डुलिपि चित्र-काशी निर्मित दो सचित्र पाण्डुलिपियाँ 'आध्यातमरामायण' और 'श्री मदभागवत' राजकीय संग्रहालय लखनऊ मे संग्रहित है। दोनों ही पाण्डुलिपियाँ पुस्तक रुप मे न होकर कागज के रोल (वर्टिकल स्क्रोल) पर लिखी गई हैं और बीच बीच मे चित्र बनाया गया है। दोनों पाण्डुलिपियों की भाषा संस्कृत है।

'आध्यातमरामायण' मे दोनों ओर पतला हाशिया बनाया गया है। दोनों हाशिए के बीच मे काले रंग से छोटे छोटे अक्षरों मे आध्यातमरामायण लिखी गई है। लिखावट के बीच मे कहीं गोलाकार मे कहीं चौकोर आकार मे रामायण के प्रसंगों को चित्रित किया गया है। पूरी रामायण मे कुल 34 चित्र निर्मित हैं। चित्रों को देखकर स्पष्ट होता है कि सम्पूर्ण चित्र एक ही कलाकार द्वारा बनाए गए हैं। लगभग सभी चित्रों मे पृष्ठभूमि पर हल्के हरे रंग की जमीन पर गाढे हरे रंग (sap green) से घास बनाई गयी है तथा कुछ चित्रों मे छोटे वृक्ष भी बनाए गये हैं। सभी चित्रों मे आकाश के लिए एक ही तरह के नीले रंग का प्रयोग किया गया है। लगभग बीस चित्रों मे दूर क्षितिज पर सफेद रंग से गोलाकार बादल बनाए गये हैं और सामने की ओर आकृतियों का संयोजन किया गया है। सभी आकृतियां स्थानीय लोक शैली की हैं (चित्र सं.-1,2)|

'श्रीमदभागवत' मे लाल रंग की दो पतली रेखाएं खींच कर हाशिए का प्रभाव उत्पन्न किया गया है। काले और बीच बीच मे लाल रंग से सुस्पष्ट अक्षरों मे भागवत लिखी गई है। बीच बीच मे आयताकार चित्र बनाए गए हैं। सभी चित्रों मे पृष्ठभूमि को सादा छोड़ा गया है और प्रसंग से सम्बन्धित आकृति का चित्रण किया गया है। इस पाण्डूलिपि रोल की आकृतियां लोक शैली की हैं और उसको बनाने वाले कलाकार साधारण वर्ग के हैं। सन् 1754 ई. मे निर्मित इस पाण्डुलिपि को वाराणसी निवासी श्री मुन्नीलाल गुजराती से राजकीय संग्रहालय, लखनऊ ने क्रय किया था।

2.4. रामकथा संग्रहालय, अयोध्या मे संग्रहित पाण्डुलिपि चित्र-रामकथा संग्रहालय, अयोध्या मे काशी निर्मित रामचरितमानस पर आधारित 26 पाण्डुलिपि चित्र संग्रहित हैं। सारे चित्र अलग अलग हैं। कागज मे आगे की ओर चित्र निर्मित है, पीछे की ओर और किसी चित्र मे आगे

In Public domain. Digitization Muthulakshmi Research Academy

नीचे की ओर संबंधित लेखन किया गया है। सभी चित्र 5 इंच लम्बे तथा 8 इंच चौडे हैं। इन चित्रों को देखकर स्पष्ट रूप से कहा जा सकता है कि ये चित्र काशी के लोक चित्रकारों द्वारा निर्मित किए गए हैं। सभी चित्रों मे आकृति-संयोजन तथा रंग-संयोजन सरल है। आकृतियां भावपूर्ण हैं, अपने विषय-वस्तु की भावाभिव्यक्ति मे पूर्णतया सक्षम हैं। सभी चित्रों मे रंगयोजना लगभग एक जैसी है। रेखाएं प्रवाह युक्त, सरल, भावपूर्ण गुणों से ओतप्रोत हैं (चित्र सं.-1,2,3,4,5)|

2.5. आर्य भाषा पुस्तकालय नागरीप्रचारिणी सभा, वाराणसी मे संग्रहित पाण्डुलिपि चित्र-यहां संवत् 1947 विक्रम सदी मे निर्मित सचित्र पाण्डूलिपि गीतापंचरत्न' संग्रहित है। इसमे छः पुस्तकों की एक साथ प्रस्तुति है। गीतापंचरत्न के अतिरिक्त गणेशभुजंगस्त्रोत, श्रीमद्भागवत मूल, विष्णुसहस्त्रनाम, भीष्मस्तवराज, मनुस्मृति और गर्जेद्रमोक्ष सम्मिलित है। पुस्तक के संग्रहकर्ता रामशंकर यागिक हैं। इसके लिपिक द्विजदेव हैं। द्विजदेव मूलतः काशी निवासी थे। अतः सम्मभव है कि चित्रों के निर्माता वाराणसी के कलाकार हों। पाण्डुलिपि मे कुल 17 चित्र हैं। सभी चित्र धर्म विषयक हैं यथा- गणेश के दोनों ओर स्तुति करते स्त्री-पुरुष, अर्जुन के साथ रथ पर कृष्ण, भगवान विष्णु के बारहों अवतार के चित्र, समुद्रमंथन का दृश्य, रावण वध इत्यादि। पुस्तक की लम्बाई 4 इंच और चौडाई 6 इंच है। इस पाण्डुलिपि के चित्र कलात्मक दृष्टि से बहुत महत्वपूर्ण नहीं हैं। सभी चित्र विषय-वस्तु को प्रगट करने मे सक्षम हैं पर रेखा, रुप, रंग, अनुपात का समन्वय इस कोटि का नहीं है जिससे कलाकार की दक्षता प्रगट हो।

संदर्भ-सूची

1. मोतीचन्द्रः काशी का इतिहास, पृ. सं.-371
2. रन्धावा एम एसः इण्डियन मिनिएचर पेन्टिंग ,पृ.सं.-11
3. मोतीचन्द्रः काशी का इतिहास, पृ सं.-371
4. खण्डालवाला, कार्लः द मृगावत आफ भारत कला भवन, छवि (वाल्यूम-2), पृ. सं.-26
5. मोतीचन्द्रः काशी का इतिहास, पृ. सं.- 187-197

6,7. इण्डियन मैन्यूस्क्रिपट (टाइम्स ऑफ इण्डिया, एन्युअल) सन् 1960, पृ. सं.45

8. रन्धावा, एम.एस. -इण्डियन मिनिएचर पेन्टिंग, पृ.सं.-14

चित्र- सूची

राजा उदितनारायण सिंह के संरक्षण मे चित्रित रामचरितमानस चित्र

1. सुंदरकांड, मंगलाचरण श्लोक (तुलसीदास हनुमानजी की वन्दना करते हुए)।
2. अयोध्याकाण्ड, सीताराम विवाह प्रसंग।
3. लंकाकाण्ड, सबसे उपर अशोक वाटिका व विभीषण का महल, मध्य मे रानी मंदोदरी रावण को समझते हुए, नीचे रावण अंगद संवाद ।
4. गोस्वामी तुलसीदास देवता, धेनु, विष, अमृत, विप्र, नवग्रहों, पशु, पक्षियो को नमन करते हुए।

In Public domain. Digitization Muthulakshmi Research Academy

5. सुन्दरकाण्ड, ऊपर विभीषण, जामवन्त, सुग्रीव के समक्ष, मध्य भाग मे गरुड़ जी काकभुशुण्डिजी को कथा सुनाते हुए, नीचे विभीषण राम को दण्वत प्रणाम करते हुए।
6. अयोध्याकाण्ड, राम -सीता एवं लक्ष्मण वन गमन प्रसंग।
7. शिव-पार्वती संवाद।
8. राम-सीता राज्याभिषेक के समय शिव-पार्वती संवाद।
9. राम रावण युद्ध प्रसंग।
10. अयोध्याकाण्ड, राम, लक्ष्मण एवं सीता वन गमन प्रसंग।
11. धनुष – यग्य

राजा पटनीमल के संरक्षण मे चित्रित पाण्डूलिपि रामचरितमानस चित्र-

1. सीता स्वयम्बर, परसुराम लक्ष्मण संवाद।
2. सीताराम जयमाल प्रसंग।
3. सीताराम जयमाल एवं विदाई प्रसंग।
4. विवाहोपरांत पार्वतीजी को मां का उपदेश प्रसंग।
5. सीताजी का सखियों संग गौरीपूजन एवं जनकवाटिका मे श्री राम-लक्ष्मण।
6. श्री राम जन्म प्रसंग।
7. श्री राम का विश्वरुप दर्शन प्रसंग।
8. धनुष-यग्य प्रसंग।
9. रामजन्म के पश्चात मंगल गान करती महिलाएं।
10. चारों कुमारों का चूणामणि संस्कार।

कुलीनवर्ग के संरक्षण मे चित्रित पाण्डूलिपि चित्र-

1. **दुर्गासप्तशती के चित्र-**
   1. चामुण्डा देवी
   2. महाकाली
   3. महिषासुरमर्दिनी

2. **पीताम्बरादेवी मंदिर के चित्र-**
   1. चीरहरण प्रसंग
   2. गोपिकाओं द्वारा कृष्ण स्तुति

3. **राज्य संग्रहालय, लखनऊ मे संग्रहित चित्र-**
   1. राम रावण युद्ध,   राम के समक्ष वानरसेना

In Public domain. Digitization Muthulakshmi Research Academy

4. रामकथा संग्रहालय, अयोध्या मे संग्रहित चित्र
   1. रावण की मृत्यु
   2. राम-लक्ष्मण के समक्ष हनुमान वानर सेना सहित
   3. चित्रकूट मे स्वर्ण हिरण
   4. रावण सभा
   5. राम वनवास से व्यथित राजा दशरथजी एवं कौशल्या

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

10

पाण्डुलिपियों का महत्व एवं उनकी लोकोपकारिता

भगवत्शरण शुक्ल

सम्पूर्ण विश्व में अपने प्राचीन ज्ञान की सुरक्षा के उपाय सृष्टि के प्रारम्भ से ही किये जा रहे हैं। इसके संरक्षण के प्रमुख दो उपाय आदि काल से आज भी चले आ रहे हैं। प्रथम ज्ञान से सम्बधित विषय वस्तु से सम्बन्धित साहित्य का कण्ठीकरण तथा द्वितीय सम्बन्धित साहित्य का लिपिकरण। आज न केवल भारतवर्ष में अपितु सम्पूर्ण विश्व में ज्ञान का संरक्षण हस्तलेखों में रखकर अपने ज्ञान का भण्डार प्राचीन चिन्तकों ने सुरक्षित कर दिया है। जिनके द्वारा हम प्राचीन ज्ञान को प्राप्त कर उस चिन्तन को आगे बढा रहे हैं। इन्ही हस्तलेखों की परम्परा से सम्प्राप्त ज्ञान के द्वारा हमारी ज्ञान निधि निरन्तर बढ़ती जा रही है। हमारे प्रत्येक ज्ञान की धारायें चाहें वैदिक साहित्य की हो चाहें षट् शास्त्रों की हो, सनातन दर्शन से भिन्न चार्वाकों, शरीरवादी, इन्द्रियवादी, मनोवादी हों या जैन बौद्ध, आदि भारतीय दर्शन की परम्परा हों या पाश्चात्य ज्ञान की परम्परा हों सभी की ज्ञान धरोहर इन हस्तलेखों के द्वारा ही विशिष्ट संरक्षण को प्राप्त कर रही है। भारतीय परम्परा में सम्पूर्ण सृष्टि के कर्ता के रूप में ब्रह्मा को माना जाता है। पण्डित भगवद्दत्त ने "भारतवर्ष का बृहद इतिहास" नामक अपने ग्रन्थ में बाईस शास्त्रों के आदि प्रवक्ता के रुप में ब्रह्मा का सप्रमाण उल्लेख किया है-

(१) वेदज्ञान (२) ब्रह्मज्ञान (३) योगविद्या (४) आयुर्वेद (५) हस्त्यायुर्वेद (६) रसतन्त्र (७) धनुर्वेद (८) पदार्थज्ञान (९) धर्मशास्त्र (१०) अर्थशास्त्र (११) कामशास्त्र (१२) व्याकरणशास्त्र (१३) लिपिशास्त्र (१४) ज्योतिषशास्त्र (१५) गणितशास्त्र (१६) वास्तुशास्त्र (१७) शिल्पशास्त्र (१८) अश्वशास्त्र (१९) नाट्यवेद (२०) इतिहासपुराण (२१) मीमांसाशास्त्र (२२) स्तवशास्त्र [भारतवर्ष का बृहद इतिहास 2/4]

पूर्वोक्त ग्रन्थों की सूची में लिपि शास्त्र का भी उल्लेख है। इससे यह ज्ञात होता है कि इस ग्रन्थ में लिपि के विषय में विभिन्न प्रकार की विचार श्रृखंला सृष्टि काल से ही ब्रह्मा के द्वारा प्रवर्त्तित है। फलतः तथाकथित पाश्चात्य विद्वानों का यह कथन कि भारत में लिपिकरण की परम्परा बहुत

In Public domain. Digitization Muthulakshmi Research Academy

प्राचीन नहीं है यह तर्क संगत नहीं है। जी. एस. ओझा ने "प्राचीन भारतीय लिपिमाला" नामक ग्रन्थ में लिखा है कि ये भारतीय परम्परा को निम्न बतलाने वाले तथा वैसे ही कुतर्कों से सिद्ध करने वाले पाश्चात्य पुरातत्त्वविदों ने लिपिविज्ञान को भारत में अत्यंत अर्वाचीन सिद्ध किया है [प्राचीन भारतीय लिपिमाला १९१८ प्रका. प्रारम्भतः पृ0 १00 तक]। किन्तु इन पाश्चात्य विद्वानों के कुतर्क एवं प्रलाप उसी प्रकार के है जैसे उलूक सूर्य की सत्ता के न मानने में अनेक तर्क उपस्थित करता है। परन्तु उससे सूर्य का अभाव नहीं होता। इनका पूर्ण परिवाद असत्य के भित्ति पर आधारित होने से अनादरणीय है। यह एक अत्यन्त विचारणीय विषय है कि इतनी बृहद वेद, शास्त्र वेदाङ्ग, चतुष्पष्टि-कला, इतिहास पुराणों आदि की शब्दराशि एक ज्ञान राशि के धरोहर के रुप में महत्वपूर्ण ग्रन्थ केवल कर्णीय परम्परा से ही सभी के द्वारा सुरक्षित नहीं रखे जा सकते है। इसलिये लिपिकरण की परम्परा भी ब्रह्मा से लेकर आज तक उस ज्ञान के संरक्षणार्थ स्वीकृत हुई है। इसका एक और अकाट्य प्रमाण है कि भारतीय सनातन वैदिक संस्कार परम्परा में विद्यारम्भ संस्कार के पूर्व अक्षरारम्भ संस्कार में लिपिज्ञान हेतु लेखन का ही शुभारम्भ किया जाता है-

"गणेशविष्णुवाग्रमाः प्रपूज्य पञ्चमाब्दके,
तिथौ शिवार्कदिग्द्विषट्शरत्रिके रवावुदक्।
लघुश्रवोऽनिलान्त्यभादितीशतक्षमित्रभे
चरोनसत्तनौ शिशोर्लिपिग्रहः सतां दिने।।"[मुहूर्त्तचिन्तामणि ५/३७]

अर्थात् गणेश, विष्णु, सरस्वती, लक्ष्मी इनकी पूजा करके शिशु जब चार वर्ष पूरा करके पांचवे वर्ष में प्रवेश करे तब उत्तरायण की अवस्था अर्थात् माघ, फाल्गुन, वैशाख, ज्येष्ठ, आषाढ़ मास में (चैत्रमास को छोड़कर इन मासों) द्वितीया, तृतीया, पञ्चमी, षष्ठी, दशमी, एकादशी, द्वादशी इन तिथियों में हस्त, अश्विनी, पुष्य, श्रवण, स्वाती, रेवती, पुनर्वसु, आर्द्रा, चित्रा और अनुराधा इन में चरराशि लग्न से भिन्न [१,४,७,१० राशि को छोड़कर] स्थिर एवं द्विःस्वभाव के मुख्य लग्न में अर्थात् २, ३, ६, ९, १२ राशि की लग्न में सोम, बुध, गुरु, शुक्र दिवस में, ग्रहों की उत्तम स्थिति में बालक का लिपिग्रहण अर्थात् नूतन अक्षर लेखानारम्भ करना चाहिये।

महर्षि वसिष्ठ भी इसी प्रकार मुहूर्त अपने ग्रन्थ में प्रशस्त करते है। आचार्य श्रीधर ने भी इसी प्रकार लिपिग्रहणारम्भ माना है। [पीयूषधारा टीका पृ0 २६९-२७० चौ. सुरभारती प्र0 सन् १९९७ द्वितीय सं.]

उदग् गते भास्वति पञ्चमेऽब्दे प्राप्तेऽक्षरस्वीकरणं शिशूनाम्।
सरस्वतीं विघ्नविनायकं च गुडौंदनाधैरभिपूज्य कुर्यात्।।
हस्तादित्य समीर मित्र पुरूजित् पौष्याश्विचित्राच्युते-
ष्वारार्क्यंश इनोदयादिरहिते लग्ने स्थिरे चोभये।
पक्षे पूर्णनिशाकरे प्रतिपदं रिक्तां विहायाण्टमीं
षष्ठीमष्टमशुद्धभाजिभवने प्रोक्ताक्षरस्वीकृतिः।। प्रयोगपारिजात

In Public domain. Digitization Muthulakshmi Research Academy

आज भी यह परम्परा संस्कारों में आस्था रखने वाले सज्जन सम्पन्न कराते है। और उनके बालक अपने क्षेत्र में उत्तमोत्तम होते हैं। आज भी समाज़ में अत्यन्त बुद्धिमान भी लिपिज्ञान विहीन व्यक्ति अपढ़ ही कहा जाता है। ब्रह्मा के द्वारा प्रवर्तित होने के कारण आदि लिपि को ब्राह्मी लिपि शब्द से जाना जाता है। एक बात विचारणीय यह है कि ब्रह्मा ने लिपि शास्त्र की रचना की थी। फलतः लिपि या लिपियों से सम्बन्धित सभी विचारों का प्रवर्तन या अनेक लिपियों का प्रवर्तन तर्क, एवं नियमों को भी व्यवस्था अवश्य दी रही होगी। वे ही विचार परम्परा किसी न किसी रूप में आज भी दिखायी देते है। उसी का प्रतिफल है कि आज भी अनेकों लिपियां केवल भारतवर्ष में ही विद्यमान है। इसी प्रकार विश्व के अनेक देशों में भी अनेक लिपियां लेखनार्थ तत् तत् भाषाओं में प्रचलित है। भारत में दक्षिण भारत के चारों राज्यों की भिन्न-भिन्न लिपियां तमिल, तेलगू, मलयालम्, कन्नड़ रुप में, पश्चिम में हिन्दी के साथ-साथ गुजराती, मराठी आदि लिपियां, उत्तर में गुरुमुखी शारदा, कुटिला नागरी टाकरी आदि, पूर्व में मैथली, बंगला, उड़िया आदि प्रचलित हैं। इन लिपियों में लिखित हज़ारों पाण्डुलिपियां न केवल भारत में अपितु सम्पूर्ण विश्व में भारत से जाने के कारण पाई जाती हैं। जैन सम्प्रदाय के "पत्रवणा" एंव "रामबायांग" सूत्र में अठारह लिपियों का उल्लेख मिलता है। जिनमें सर्वप्रथम नाम बंभी अर्थात् ब्राह्मी लिपि का है। भगवती सुत्र में बंभी अर्थात् ब्राह्मी लिपि को नमस्कार करके सूत्र का प्रारम्भ किया गया है। ये अठाहर लिपियां इस प्रकार है-

(१) ब्राह्मी (बंभी),
(२) जवणाली, (जवणालिया),
(३) दोसापुरिया (दोसापुरिया),
(४) खरोट्ठी (खरोठी),
(५) पुक्खरसरिया,
(६) भोगवइया,
(७) पहाराइया (पहराइया)
(८) उपअंतरिक्खिया (उयंतर करिया),
(९) अक्खर पिट्ठिया,
(१०) तेवणइया (या वेणइया)
(११) गिणहरिया,
(१२) अंकलिपि (या अंकलिक्खा),
(१३) गणित लिवि (या गणियलिवि),
(१४) गंधन्व लिपि (गन्धर्व लिपि)
(१५) अदंस लिवि (या आयस लिवि),
(१६) माहेसरी (या माहेस्सरी),
(१७) दामिली,
(१८) पोलिंदी

In Public domain. Digitization Muthulakshmi Research Academy

[ये नाम पन्नवणसूत्र की दो प्राचीन हस्तलिखित पुस्तकों से उद्धृत किये गये है]

बौद्धों के संस्कृतग्रन्थ "ललित विस्तार" में चैसठ लिपियों का उल्लेख हैं जो इस प्रकार है-

(१) ब्राही, (२) खरोष्ठी, (३) पुष्करखारी, (४) अंगलिपि, (५) बंगलिपि, (६) मगधलिपि, (७) मांग्ल्यलिपि, (८) मनुष्यलिपि, (९) अंगुलीयलिपि, (१०) शकारिलिपि, (११) ब्रह्मवल्लीलिपि, (१२)द्राविणलिपि, (१३) कनार लिपि, (१४) दक्षिणलिपि, (१५) उग्रलिपि, (१६) संख्यालिपि, (१७) अनुलोमिलिपि, (१८) ऊर्ध्वधनुलिपि, (१९) दरदलिपि, (२०) खास्यलिपि, (२१) चीतलिपि, (२२) हूणलिपि, (२३) मध्याक्षरविस्तर लिपि, (२४) पुष्य लिपि, (२५) देव लिपि, (२६) नाग लिपि, (२७) यक्ष लिपि, (२८) गन्धर्व लिपि, (२९) किन्नरा लिपि, (३०) महोरग लिपि, (३१) असुर लिपि, (३२) गरुड़ लिपि, (३३) मृगचक्र लिपि, (३४) चक्र लिपि, (३५) वायुमरु लिपि, (३६) भौमदेव लिपि, (३७) अन्तरिक्षदेव लिपि, (३८) उत्तरकरुद्वीप लिपि, (३९) अपरगौणदि लिपि, (४०) पूर्वविदेह लिपि, (४१) उत्क्षेप लिपि, (४२) निक्षेप लिपि, (४३) विक्षेप लिपि, (४४) प्रक्षेप लिपि, (४५) खागर लिपि, (४६) वज्र लिपि, (४७) लेखप्रतिलेख लिपि, (४८) अनुद्रुव लिपि, (४९) शास्त्रावर्त लिपि, (५०) गणावर्त लिपि, (५१) उत्क्षेपावर्त लिपि, (५२) विक्षेपावर्त लिपि, (५३) पादलिखित लिपि, (५४) द्विरुत्तरपदसन्धिलिखित लिपि, (५५) दशोत्तरपदसन्धिलिखित लिपि, (५६) अध्याहारिण लिपि, (५७) सर्वरुतसंग्रहण लिपि, (५८) विद्यानुलोमलिपि, (५९) विमिश्रितलिपि, (६०) ऋषितपस्तप्तलिपि, (६१) धरणीप्रेक्षण लिपि, (६२) सर्वौषधनिष्यन्दलिपि, (६३) सर्वसारसंग्रहणीलिपि, (६४) सर्वभूतरुद्रप्रहहणीलिपि,

[ललित विस्तार अध्याय १0 इसमें कुछ नाम कल्पित जैसे हैं]

सम्प्रति भारतवर्ष में जिन लिपियों में हस्तलेख प्राप्त हों रहे हैं वे लिपियां है ब्राह्मी, खरोष्ठी, गुप्तलिपि, कुटिलालिपि, शारदालिपि, गुरुमुखी, सिन्धी, उर्दू, बंगला, उड़िया, अहोम, खासी, मैथिली, तमिल, ग्रन्थ, तेलगू, कन्नड़, मलयालम, गुर्जर, देवनागरी, मराठी (देवनागरी से कुछ अक्षर भिन्न है), नेपाल में लिच्छाविलिपि, रञ्जना, कूटाक्षर, नेवारी, भुजिमोल, भुजिमोल से कुछ भिन्न सी लितुमोल, वेमोल, कुंमोल, हिमेाल, पांचमोल, गोलमोल लिपियां हैं। तिब्बती भी एक है जो भारतीय लिपि से मिलती जिसे तिब्बत के शासक स्त्रोड् चव गम्पो ने थु मी सम्भोटा को भारत भेजकर नालन्दा विश्वविद्यालय के विद्वानों के रञ्जना और वर्तुल लिपियों के संमिश्रण से तैयार कराया था।

लिपि शब्द की व्युप्पत्ति तुदादिगण पठित लिप उपदेहे धातु से लिप्यते= लिख्यते या सा लिपिः- "इगुपधात् कित्" उणादि सूत्र ४/११९॥ सूत्र से कर्म अर्थ में इन् प्रत्यय तथा किद् वद्भाव के द्वारा गुणाभाव करके बनती हैं। यद्यापि यह धातु उपदेहे अर्थ तथा वृद्धि अर्थ मे हैं। तथापि 'धातूनामनेकेऽर्था' इस नियम के आधार पर इसका लेखन अर्थ भी हो सकता है।

लिपिशब्द का लेखन अर्थ में प्रथम कब हुआ यह भी विचारणीय है। इसके विषय में पूर्व में ही कहा गया है कि ब्रह्मा लिपि शास्त्र का भी प्रवचन किया था। जिससे यह ज्ञात होता है कि लिपि शब्द का लेखन अर्थ में प्रयोग सृष्टि काल से है।

In Public domain. Digitization Muthulakshmi Research Academy

भास्कराचार्य अपने बीजगणित में भी नवांकुरा टीका (पृ० १४) लिखा है- "इह किल सकलचराचरनिर्माता भगवान् परमकारुणीकः स्वयमभुस्तत् क्रमविशेष- विशिष्टवर्णमयानि शास्त्राणि सृष्ट्वाऽथाल्पमेधसां तदुपस्थितये मेधाविनां तु तदुपस्थितिलाभाय सति विस्मरणेऽन्यनिरपेक्षं तत् स्मरणाय च अश्रुतपरग्रन्थावगमाय च यथा वर्णज्ञापकलिपीः ससर्ज, संख्योपस्थितिलाघावाय तज्ज्ञापकानङ्कानप्यसृजत"।

नारद अपने नारदस्मृति ग्रन्थ में लिखते हैं-

"नाकरिष्यद् यदा ब्रह्मा लिखितं चक्षुरुत्तमम्।
तदेयमस्य लोकस्य नाभविष्यच्छुभा गतिः"।।

ज्योतिस्तत्त्व में बृहस्पति का वचन उद्धृत है-

"षाण्मासिके तु समये भ्रान्तिः सञ्जायते यतः।
धात्राक्षराणि सृष्टानि पत्रारुढान्यतः पुरा"।।

वेद में लिपि-लेखन विधि के संकेत मिलते हैं-

"तिस्रो वाच उदीरते मिमन्ति धेनवः। हरिरेति कनिक्रदत।
अभि ब्राह्मीरनूपत यह्वी ऋतस्य मातरः। मर्मृज्यन्ते दिवः शिशुम्"।।
ऋग्वेद ९/३३/५, ६।

इस मन्त्र में तिस्रो वाचः से ऋग् यजुः साम का और ब्राह्मी शब्द से वाणी का ग्रहण है। यही ब्राह्मी शब्द स्मृति बोधक चिन्ह अर्थात् लिपि बोधक माना जाता है।

आचार्य चाणक्य ने भी अपने अर्थ संग्रह ग्रन्थ में लिपि ग्रहय का संकेत दिया है- "वृत्तचौलकर्मालिपि संस्थानं चोपयुञ्जीत"तथैव पत्रलेखन का भी संकेत दिया है-

"पञ्चमे पत्रसम्प्रेषणेन मन्त्रयेत्" मन्त्रिपरिषदा।
गुप्तचरों में गुप्त लिपि का भी उल्लेख है "संज्ञा लिपिश्चारसंचारं कुर्युः"

एक जगह चाणक्य ने "आशुग्रन्थः चार्वक्षरः लेखवाचनसमर्थः" शब्द से लेख के तीन गुणों का उल्लेख किया है।

अष्टध्यायी ग्रन्थ में लिपि शव्द का उल्लेख प्राप्त होता है। - इन्द्रवरूणभव० ४/१/४९

महाकवि कालिदास ने लिपि शब्द का प्रयोग रघुवंश महाकाव्य में अक्षर लेखन अर्थ में ही किया है-

"स वृत्तचूलश्चलकालपक्षैरमात्यपुत्रैः सवयोभिरन्वितः।
लिपेर्यथावद् ग्रहणेन वाङ्मयं नदीमुखेनेव समुद्रमाविशत्"।। रघुवंश ३/२८।।

इसी अर्थ में महाकवि श्रीहर्ष ने भी लिपि शब्द का प्रयोग और वह भी ब्राह्मी लिपि अर्थ में किया है-

In Public domain. Digitization Muthulakshmi Research Academy

**"अयं दरिद्रो भवितेति वैधसीं लिपिं ललाटेऽर्थिजनस्य जाग्रतीम्।
मृषा न चक्रेऽल्पितकल्पपादपः प्रक्षीय दारिद्र्यदारिद्रतां नृपः"।।**

हस्तलेख के लिये पाण्डुलिपि शब्द का प्रयोग क्यों होता है। इसके विषय में उल्लेख यह मिलता है कि श्वेत मिट्टी द्वारा निर्मित लेखनी (चाक या वर्तिका) से किसी फलक या भूमि पर लिखकर उन अक्षरों की न्यूनता या अधिकता रूपी दोषों का संशोधन करके पश्चात भोजपत्र, ताड़पत्र या कागजपत्र पर लिखना चाहिए। पाण्डुना लिख्यते लिप्यते वा यः सःपाण्डुलेखः, पाण्डुलिपिः कही जायेगी-

**"पाण्डुलेखेन फलके भूमौ वा प्रथमं लिखेत्।
न्यूनाधिकं च सँशोध्य पश्चाद् पत्रे निवेशयेत्"।। [शब्दकल्पद्रुम से उद्धृत]**

पाण्डुलिपियों के अध्यनार्थ सर्वप्रथम आवश्यक है लिपियों का ज्ञान। इसी लिये सर्वप्रथम लिपियों की चर्चा की गयी है। दूसरा आवश्यक है तत् तत् भाषा का ज्ञान। संस्कृत, पाली, प्राकृत, अपभ्रंश, तमिल, तेलगू, मलयालम, कन्नड़, उत्कलीय, बंगला, मैथिली आदि अनेक भाषायें भारतवर्ष में प्रचलित हैं। प्रायः सभी में पाण्डुलिपियां प्राप्त होती है। इसलिए पाण्डुलिपियों में विद्यमान ज्ञाननिधि को प्राप्त करने के लिए उन भाषाओं का ज्ञान आवश्यक होता है।

भारतवर्ष में प्रायः प्रत्येक राज्यों में संस्कृत की पाण्डुलिपियां प्रायः प्रत्येक लिपियों में प्राप्त होती है जो वेदवेदाङ्ग, दर्शन , पुराण, इतिहास, काव्य, महाकाव्य, कथा साहित्य, स्मृति, धर्मशास्त्रों के साथ-साथ बौद्ध दर्शन, जैनदर्शन अनेक तन्त्र (शाक्त, शैव, गाणपत्य, अघोर आदि) आगम आदि अनेक विषय से सम्बन्धित हैं। भारतवर्ष के प्रत्येक तीर्थ क्षेत्र में प्रायः प्राच्यविद्याओं के प्रतिष्ठान रहे है। जहां सभी विषयों के तपस्वी आचार्यगण अध्ययन अध्यापन एवं लेखन में अहर्निश संल्लग्न रहते थे। सुदूर ग्रामीण क्षेत्रो में भी अत्यंत परिश्रमी अनेक विद्वान् रहते थे। इनके छात्र भी इनके गृह में रह कर ही अध्ययन करते थे और ये अध्यापन एंव लेखन में संल्लग्न रहते थे। मठ एवं देवस्थानों में भी इन परिश्रमी आचार्यों के निवास स्थान थे। इसलिए इन स्थानों में भी इनकी सारश्वत साधना चलती रहती थी। इसलिए अधिकांश रूप से इन्हीं स्थानों में पाण्डुलिपियां अधिक प्राप्त होती है। इसके अतिरिक्त बड़े-बड़े राजाओं महराजाओं के भव्य पुस्तकालय थे। उनके पुस्तकालयों में बहुत पाण्डुलिपियां विद्यमान थी। पूर्व में (१) कनिष्क का संग्रह, (२) नालन्दा विश्वविद्यालय का ग्रन्थालय, (३) विक्रमशिला विश्वविद्यालय, (४) ओदन्तपुरी, (५) वलभी ग्रन्थालय, (६) राजा भोज का संग्रहालय, (७) काशी के कवीद्राचार्य का संग्रहालय था। ११वीं १२वीं शताब्दी तक के ये पुस्तकालय थे। सम्प्रति देशविदेश के मुख्य हस्तलेखों के पुस्तकालय इस प्रकार है-

देश-विदेश की अन्य ग्रन्थसूचियों में ये मुख्य हैं-

(१) डिस्क्रिप्टिव कैटलाग आफ द ओरियन्टल मैन्युस्क्रिप्ट-कर्नल मैकेंजी
(२) वान आटो बोडलिंग का कैटलाग-विंटरनत्ज, कीथ
(३) अल्फाबेटिकल कैटलाग आफ द ओरि0 इन द लाइब्रेरी आफ द इक्जाामिनर्सकोण्डास्वामी अय्यर

In Public domain. Digitization Muthulakshmi Research Academy

(४) कैटलाग आफ मैन्यु0 इन द लाइब्रेरी आफ बनारस संस्कृत कॉलेज-बनारस
(५) कैटलाग्स कैट्लागरम्-थियोडोर आफ्रेख्ट
(६) लिस्ट ऑफ संस्कृत वर्क्स सपोज्ड टू वि रेअर इन द नेपालीज लाइब्रेरीज इन काठमांडू - आर लारेंस
(७) ए क्लासीफाइड कैटलाग आफ संस्कृत मैन्यू0 इन द वाम्बे प्रेसीडिन्सी एफ0 कीलहार्न
(८) ए डिस्क्रिप्टिव कैट0 आफ संस्कृत, पालि एण्ड सिंहलीज़ लाइब्रेरी वर्क्स आफ सीलोन-जेम्स डी0 एलविस
(९) नोटिसेज ऑफ संस्कृत मैन्युस्क्रिप्ट्स-राजेन्द्रलाल मित्र
(१०) कैटलाग आफ सं. मैन्यु0 एक्जिस्टिंग इन द सेंट्रल प्राविसेज-कीलहार्न
(११) कैटलाग आफ बुद्धिस्ट संस्कृत मैन्यु. इन द आर. ए. एस.-कावेल और एगलिंग
(१२) डिस्क्रिप्टिव कैट0 आफ सं0 मैन्यु0 इन द लाइब्रेरी आफ द एशियाटिक सोसाइटी आफ बंगाल-राजेन्द्रलाल मित्र
(१३) कैटलाग आफ सं0 मैन्यु0 इन प्राइवेट लाइब्रेरीज आफ नार्थ वेस्टर्न प्राविंसेज
(१४) डिटेल्ड रिपोर्ट आफ सं0 मैन्यु0 इन कश्मीर राजपूताना एण्ड सेण्ट्रल इण्डिया-जी0 बूलर
(१५) क्लासीफाइड इन्डेक्स टू द सं0 मैन्यु0 इन द पैलेस आफ तंजीर- ए0सी0 बर्नेल
(१६) कैट0 आफ सं0 मैन्यु0 लाइब्रेरी आफ महराज़ा बिकानेर-राजेन्द्रलाल मित्र
(१७) कैटलाग आफ पालि मैन्यु0 इन द इण्डिया ऑफिस लाइब्रेरी-ओल्डेनवर्ग।
(१८) द संस्कृत बुद्धिस्ट लिटरेचर आफ नेपाल-राजेन्द्रलाल मित्र
(१९) कैट0 आफ द बुद्धिस्टिक मैन्यु0 इन द यूनिवर्सिटी लाइब्रेरी कैम्ब्रिज-सेसिल वेण्डेल
(२०) ए कैटलाग आ द सं0 मैन्यु0 इन द लाइब्रेरी आफ द डेकन कालेज-किलहार्न, भंडारकर
(२१) कैटलाग आफ सं0 मैन्यु0 इन द लाइब्रेरी आफ इण्डिया आफिस, लन्दन
(२२) डिस्क्रिप्टिव कैट0 आफ स्रं0 मैन्यु0 इन द लाइब्रेरी आफ कलकत्ता संस्कृत कॉलेज-हृषीकेश शास्त्री
(२३) कैट0 आफ मैन्यु0 इन द गवर्नमेंट ओरियण्टल मैन्यु0 लाइब्रेरी, मद्रास
(२४) कैट0 आफ संस्कृत मैन्यु0 एट जम्मू-एम0 ए0 स्टीन
(२५) नोटिसेज आफ संस्कृत मैन्यु0-म0 म0 हरप्रसाद शास्त्री
(२६) कैट0 आफ साउथ इंडियन मैन्यु0 इन द रायल एशियाटिक सोसाइटी, लन्दन
(२७) द कैट0 आफ द स्रं0 मैन्यु0 इन द ब्रिटिश म्यूजियम-वेन्डेल
(२८) द कैट0 आफ पामलीव एण्ड पेपर मैन्यु0 दरबार लाइब्रेरी नेपाल – हरप्रसाद शास्त्री
(२९) कार्डियर कैटलाग-पेरिस
(३०) डिस्क्रिप्टिव कैट0 आफ सं0 मैन्यू0 इन द सरस्वती महल लाइब्रेरी, तंजौर
(३१) ए डिस्क्रिपटव कैट0 आफ सं0 मैन्यू0 द अड्यार लाइब्रेरी, मद्रास
(३२) ओरियण्डल रिसर्च इंस्टीटयूट मैसूर का कैटलाग
(३३) कैटलाग आफ इण्डियन मैनु0 एट लेनिनग्राड-मिरोरिओन

In Public domain. Digitization Muthulakshmi Research Academy

(३४) ए कैटलाग आफ द संस्कृत बुद्धिस्ट मैनु0 इन टोकियों यूनि0 लाइब्रेरी-जापान
(३५) कैट0 आफ द बुद्धिस्ट संस्कृत मैनु0 इन द तिकाई यूनि०-जापान
(३६) ए कैट0 आफ द चाइनीज ट्रान्सलेसन आफ द बुद्धिस्ट त्रिपिटक-नाञ्जियो
(३७) कैट0 समरीज दस मैनु0 संस्कृत दे ला बिब्लियोथिक नेशनल - ए केबेटोन।
(३८) कैटलाग आफ बुद्धिस्ट संस्कृत मैनु0 इन द रायल एशियाटिक सोसाइटी लन्दन - हडसन कलैक्सन
(३९) गंगानाथ झा रिसर्च इन्स्टीट्यूट अल्फेड पार्क इलाहाबाद (४०) राज की मेन्यु लायइड

इसके अतिरिक्त भखशाली मैन्युस्क्रिप्ट, वावेर मैन्युस्क्रिप्ट, तुरफान मैन्युस्क्रिप्ट, गिलगित मैन्यु० और होरियूजी मैन्यु० के जो कैटलाग प्रकाशित हुए हैं, इसके भी पर्याप्त सूचनाएँ प्राप्त होती हैं।

शोधपत्रिकाएँ (जर्नल्स)

विभिन्न स्थानों से समय-समय पर प्रकाशित होनेवाली शोधपत्रिकाएँ भी पाण्डुलिपियों का एक प्रमुख स्रोत हैं। इसमें विविध विद्धानों द्वारा प्रस्तुत शोधनिबन्धो से इस विषय की उपयोगी सूचना प्राप्त होती हैं। इन पत्रिकाओं की सूची इतनी अधिक है कि यहां सबका उल्लेख करना सम्भव नहीं हैं। फिर भी अपनी जानकारी के आधार पर कुछ पत्रिकाओं की सूचना इस प्रकार है-

(१) जर्नल आफ बुद्धिस्ट टेक्स्ट सोसाइटी कलकत्ता।
(२) जर्नल आफ बुद्धिस्ट टेक्स्ट एण्ड एन्थ्रोपोलौजिक सोसाइटी।
(३) जर्नल आफ डिपार्टमेंट आफ बुद्धिस्ट स्टडीज़, दिल्ली यूनिवर्सिटी।
(४) जर्नल आफ महाबोधि इंटरनेशनल बुद्धिस्ट ब्रदरहुड।
(५) सिनो इंडियन स्टडीज-शान्तिनिकेतन।
(६) द जर्नल आफ द बिहार उड़ीसा रिसर्च सोसाइटी, पटना।
(७) द एशियाटिक सोसाइटी जर्नल्स, कलकत्ता, बम्बई, लन्दन।
(८) द जर्नल आफ द ओरियण्टल रिसर्च इंस्टीट्यूट, बड़ौदा।
(९) द जर्नल आफ द ओरियण्टल रिसर्च इंस्टीट्यूट, मद्रास।
(१०) द जर्नल आफ इन्डियन कौन्सिल आफ फिलासफिकल रिसर्च, दिल्ली।
(११) जर्नल आफ भंडाकर रिसर्च इंस्टीट्यूट, पूना।
(१२) द जर्नल आफ द इंटरनेशनल ऐसोसियेशन आफ बुद्धिस्ट स्टडीज, अमेरिका।
(१३) द जर्नल आफ द क्रिश्चियन एण्ड बुद्धिस्ट स्टडीज, अमेरिका।
(१४) फिलासफी ईस्ट एण्ड वेस्ट, अमेरिका।
(१५) द जर्नल आफ तिब्बत सोसाइटी, अमेरिका।
(१६) द हार्वर्ड जर्नल आफ एशियन स्टडीज, कैलिफोर्निया।
(१७) द जर्नल आफ द एसियन सीरीज, अमेरिका।
(१८) जापानीज जर्नल आफ रिलीजियस स्टडीज, जापान।
(१९) द ईस्टर्न बुद्धिस्ट न्यू सीरिज क्योटो, जापान।

In Public domain. Digitization Muthulakshmi Research Academy

(२०) सेंट्रल एशियाटिक जर्नल, जर्मनी।
(२१) ईस्ट एण्ड वेस्ट, न्यू सीरीज, रोम, इटली।
(२२) जर्नल आफ इंडियन फिलासफी हालैंड।
(२३) इण्डो ईरानियन जर्नल, नीदरलैंड।
(२४) द जर्नल आफ नेपाल रिसर्च, सेंटर।
(२५) कैलाश- द जर्नल आफ हिमालयन स्टडीज।
(२६) द तिब्बत जर्नल, धर्मशाला।
(२७) अड्यार लाइब्रेरी बुलेटिन, अड्यार मद्रास।
(२८) आर्कियोलौजिकल सर्वे आफ इन्डिया की रिपोर्ट।
(२९) एशियाटिक रिसर्चेज, कलकत्ता।
(३०) डेकन कालेज पत्रिका, पूना।
(३१) ब्रिटिश म्यूजियम पत्रिका, लन्दन।
(३२) अमेरिकन ओरियंटल सोसाइटी पत्रिका।
(३३) न्यू इंडियन एण्टिक्वेरी, बम्बई।
(३४) भिन्न-भिन्न स्थानों के सरकारी गजेटियर्स।

इसके अतिरिक्त जापान, नेपाल, चीन, अमेरिका, श्रीलंका, पाकिस्तान आदि भी अनेक पाण्डुलिपियों के संग्रहालय हैं।

भारतवर्ष में जैन साहित्य का बहुत बड़ा भंडार हस्तलेखों का विद्यमान है।

जैन साहित्य के हस्तलेखों का संग्रह उत्तर भारत, मध्य भारत, दक्षिण भारत एंव पश्चिम भारत में विशेष रूप से उल्लेखनीय है। इनके पाण्डुलिपियों के संग्रह के कुछ स्थान इस प्रकार हैं-

(१) श्रवण बेलगोल-कर्नाटक, (२) मृडबद्री-कर्नाटक, (३) जैनविद्या संस्थान महावीर जी राजस्थान, (४) एल. डी. इन्स्टीट्यूट अहमदाबाद गुजरात, (५) बी. एल. इन्स्टीट्यूट दिल्ली, (६) अपभ्रंश अकादमी जयपुर, (७) भाण्डाकर ओरियण्टल रिसर्च इन्स्टीट्यूट पुणे, (८) पार्श्वनाथ विद्यापीठ वाराणसी, (९) सरस्वती भवन पुस्तकालय वाराणसी, (१०) भारत कला भवन बी.एच. यू वराणसी, (११) स्याद् वार्दं महाविद्यालय वराणसी, (१२) रामचन्द्र आश्रम अहमदाबाद गुजरात, (१३) अनेकान्तज्ञान मन्दिर बीना मध्यप्रदेश, (१४) कुन्द कुन्द ज्ञानपीठ- इन्दौर मध्यप्रदेश, (१५) जैन ग्रन्थ भण्डार- जैसलपुर, (१६) जैन ग्रन्थ भण्डार केबा अहमदाबाद, (१७) पाण्डुलिपि मिशन इन्दिरा गाँधी कला केन्द्र नई दिल्ली।

जैन सम्प्रदाय में एवं अन्य सम्प्रदायों में भी देव गुरु एवं ग्रन्थ ये तीन परम श्रद्धा के विषय माने जाते हैं। जैन सम्प्रदाय में इन पर अतिशय श्रद्धा रहती है। इसलिए इनके जहां भी देव स्थान हैं, मठ हैं, वहाँ निश्चित रूप से पाण्डुलिपियों का संग्रह रहता है। इस छोटे बड़े सभी जैन मन्दिरों एवं मठों में जैन सम्प्रदाय से सम्बन्धित पाण्डुलिपियों में संग्रह प्राप्त होते हैं।

जैन सम्प्रदाय की पाण्डुलिपियां देवनागरी, गुजराती, कन्नड़, तमिल तथा कुछ उर्दू लिपि में पायी जाती है। भाषा की दृष्टि से संस्कृत, प्राकृत, अपभ्रंश, हिन्दी, गुजराती, मराठी, राजस्थानी, कन्नड़, तमिल, बुन्देलखण्डी, उर्दू आदि की प्रधानता कही जा सकती है।

In Public domain. Digitization Muthulakshmi Research Academy

सम्पादन- पाण्डुलिपियां हमारे प्राचीन ज्ञान की धरोहर तो है पर यदि उस ज्ञान का लाभ सभी को प्राप्त न हो तो उसकी पूर्ण सार्थकता नहीं बनती। इसलिए इन पाण्डुलिपियों का सम्पादन करके उनका अधिक से अधिक प्रकाशन किया जाय, उन पर शोध कार्य किया जाये, उनकी व्याख्या की जाये जिससे उसका लाभ सभी को प्राप्त हो सकें। सम्प्रति प्रायः सभी संस्थायें पाण्डुलिपियों के सम्पादन एवं प्रकाशन में सतत प्रयास रत हैं। अभी हमने पार्श्वनाथ विद्यापीठ वाराणसी में जानकारी प्राप्त की है वहां लगभग अस्सी प्रतिशत पाण्डुलिपियों का सम्पादन एवं प्रकाशन हो गया हैं शेष पर कार्य चल रहा है। इसी प्रकार अन्य संस्थानों में भी जैन सम्प्रदाय के हस्तलेखों का संस्कृत के हस्त लेखों में प्रत्येक वेदवेदाङ्ग दर्शन आदि के हस्त लेखों का सम्पादन लेखन चल रहा है। संस्कृत के संगीत ग्रन्थों की जो प्राचीन पाण्डुलिपियाँ हैं उनका भी सम्पादन कार्य चल रहा हैं। हमने 'रागार्णवम्' नामक पाण्डुलिपि सम्पादन के साथ-साथ आज के परिपेक्ष्य में उपयोगी एक व्याख्या भी समीक्षा के साथ लिखी है जो ''पाण्डुलिपिमिसन इन्दिरा गांधी कला केन्द्र नई दिल्ली से २०१२ में प्रकाशित हुई हैं। व्याकरण की भी पाण्डुलिपियां में परिभाषाप्रदीपार्चि, वादासुधाकर, वैदिकस्वरप्रक्रिया, सिद्धान्तकौमुदी के वैदिकस्वर प्रकरण की प्रौढ़मनोरमा टीका इन पर कार्य चल रहा है।

सम्पादन में किस प्रक्रिया को अपनाया जाय तथा किन-किन नियमों को ध्यान रखा जाय इस पर प्राचीन काल से ही नियम चले आ रहे हैं। सम्प्रति भी आधुनिक विद्धानों ने कुछ नियमों की स्थापना कि है। इनका ज्ञान होना इस परिपेक्ष्य में आवश्यक है। प्राचीन आचार्यों में अभिनवगुप्तपादाचार्य का नाम प्रथमोल्लेखनीय है जिन्होंने सम्पादन की प्रक्रिया का स्पष्टयता उल्लेख किया है जिसे आज भी अपनाया जाता है-

उपादेयस्य सम्पाठः तदान्यस्य प्रतीकनम्।
स्फुटस्याख्या विरोधानां परिहारः सुपूर्णता।।
लक्ष्यानुसरणं श्लिष्ट-वक्तव्यांश विवेचनम्।
सड्.गतिः पौनरुक्त्यानां समाधानमनाकुलम्।।
संग्रहश्चेत्ययं व्याख्या प्रकारोऽत्र समाश्रितः।।

[भारत का नाट्यशास्त्र अभिनव भारती प्रारम्भ में]

अर्थात् उपादेय पाठ का ग्रहण करना, तद् भिन्न अनुपादेय पाठों का परित्याग करना, पाठ की स्पष्ट व्याख्या करना अर्थात् सम्यक् विचार कर पाठ निर्धारण करना, ग्रन्थगत विरुद्ध अंश परिहार अर्थात् समाधान करना, विषय कि सुपुर्णता का ध्यान रखना, सम्पादन में लक्ष्य अंश का अनुशरण करना, लक्ष्य विरुद्ध न जाना, श्लिष्ट अर्थात् जिनमें अनेक अर्थ शब्द विशेष से प्राप्त हो रहे हों अथवा शब्द क्लिप्ट हो तो उसके वक्तव्य अंश का पूर्ण विवेचन, प्रकरण को दृष्टि रखकर करना, जहां पर पुनरुक्ति हुई हो उसका बुद्धि पूर्वक धैर्य से समाधान करना, विषय का जो विवेच्य है उसके प्रामाणिक स्वरुप का संग्रह करना।

In Public domain. Digitization Muthulakshmi Research Academy

आचार्य अभिनवगुप्तपादाचार्य के सम्पादन या व्याख्या के अनेक सिद्धान्तों का पालन विद्धान् सम्पादक आज भी करते हैं। सम्प्रति काशी में अनेक विद्धान् हैं जो इन मापदण्डों के साथ-साथ नवीन पद्धति का भी अनुसरण कर पाण्डुलिपियों के सम्पादन, व्याख्याविधान तथा अनुवाद कार्य में संल्लग्न हैं। इनमें प्रो. व्रजबल्लभ द्विवेदी, प्रो. भागीरथ त्रिपाठी वागीश शास्त्री, आचार्य रेवाप्रसाद द्विवेद्वी विशेष रुप से प्रशंसनीय हैं। प्रो. व्रजबल्लभ द्विवेद्वी जी का बौद्ध, आगम, तन्त्र आदि में विशिष्ट कार्य हैं। आचार्य भागीरथ प्रसाद त्रिपाठी वागीश शास्त्री का धातु के साथ-साथ विविध ग्रन्थों का सम्पादन आदि में प्रशंसनीय योगदान है। आचार्य रेवाप्रसाद द्विवेद्वी का कालिदास जी के अनुशीलन में पाण्डुलिपियों के आधर पर कालिदास ग्रन्थावाली के शुद्धतापूर्ण प्रकाशन में अप्रतिम योगदान हैं। आपने अनेक पाण्डुलिपियों के आधार राजाभोज विरचित श्रृंगारप्रकाश का वैदुष्यपूर्ण सम्पादन किया है जो सम्पूर्ण विश्व के लिये उपादेय है। इस कार्य में उनके कनिष्ठ पुत्र प्रो. सदाशिव द्विवेदी जी का योगदान सराहनीय है। आचार्य रेवाप्रसाद द्विवेदी जी सम्पादन कला के मर्मज्ञ हैं उन्होंने सम्पादन कला के विषय में कुछ नियमों का चिन्तन किया हैं-

"सम्पादनं यदपि वाञ्छति हस्तलेखकान्तारशोधनधृतिं विदुषां गरिष्ठाम्।
तत्रापि यत् खलु ललाटगतं तृतीयं चक्षुस्तदेव तु विवेकविधौ निदानम्।।
तस्मादकीलितमतिः कविकर्म-गर्भ-कीडत्पदार्थ-परिकल्पित-शुद्ध-बुद्धि।
संवादमात्रमुपजीव्य पुराण-काव्य-शब्दार्थबन्धमनुशीलतवानिहास्मि।।
[कालिदास ग्रन्थावली पृ० ३५ द्वितीय सं० प्रका०बी०एच०यू० वाराणसी १९८३]

अर्थात् सम्पादन के विषय में हस्तलेख का शोधन विद्वानों के लिये अत्यन्त गरिष्ठ है इस विषय में अपने परमविवेक का प्रयोग ही सर्वथा उचित होता है भावावेश हानिकारक होता है। यदि कही पाठ कि संगति अर्थ के आधार पर नही बैठती पाठ भेद भी किसी हस्तलेख में नही मिलता तो अपने बुद्धि से अर्थ संगति के आधार पर शुद्ध पाठ की परिकल्पना की जा सकती है। सम्पादन में पाठनिर्धारण के विषय में सभी मानसिक बौद्धिक दोषों से सावधान रहना अत्यन्त आवश्यक है।

सम्पादन जिन पाण्डुलिपियों का आप करना चाहते हैं वे किसी लिपिकर्ता के द्वारा लिखी होती हैं। लिपिकर्ता के असावधानी से हस्तलिपि में भी दोष हो जाता है। आचार्यों ने इस विषय में ११ दोष माने हैं- (१) अक्षराधिक्य (२) अक्षरन्यूनता (३) वर्णदोष (४) मात्राच्युति (५) अक्षरच्युति (६) उच्चारण भेद अर्थज्ञानाभाव (७) लिपिदोष (८) वर्णविपर्यय (९) पदच्छेद भ्रम अथवा श्लेष (१०) सादृश्य (११) भाषान्तरण। सम्पादन में एक और कठिन परिस्थिति होती है। हस्त लेखों में त्रुटित अंशो की परिपूर्ति। प्रायः देखा जाता है कि एक ग्रन्थ की अनेक पण्डुलिपियों की मात्रिका में यह त्रुटि प्राप्त होती है। पर कुछ अंश पदों या वाक्यों की त्रुटि रहती है। वे रहते ही नही या वह अंश नष्ट रहता है उसका सम्पादन कैसे करेंगे। इस विषय में आचार्य भागीरथ त्रिपाठी वागीश शास्त्री के द्वारा उद्धृत अंश से एक उदाहरण अवलोकनीय है।

महाकवि मङ्खक प्रणीत साहित्यमीमांसा का हस्तलेख बीच-बीच में खण्डित प्राप्त होता है। वहां सम्पादक को चाहिये कि उस खण्डित अंश के स्थान पर प्रकरण विषय के आधार पर पाठ की परिकल्पना कर उस कल्पित अंश को कोष्टक में रखकर सम्पादन करें परन्तु जिन पद्यों में एक या दो

In Public domain. Digitization Muthulakshmi Research Academy

चरण खण्डित हो गये है उनकी ऊहा कैसे किया जाय जो अत्यन्त दुष्कर है। यथा–

गाढोत्कण्ठकठोरकेरलवधूगण्डावपाण्डच्छदै–
स्ताम्बूलीपटलै .... पृ० १६३
भ्रेमुर्ववल्गुर्ननृतुर्जजक्षुर्जगुः समुत्पुप्लुविरे निषेदुः।
आस्फोटयाञ्चक्रुरभिप्रणेदुः........................।।पृ० ५०।।
विडम्बयति संरून्धे हसतीर्ष्यत्यसूयति।
तस्य चानु करोति..................................।।पृ० ५५।।
स्तम्भचेष्टप्रतीघातः प्रलयो नष्टचेष्टता।
....तयोर्भिदा।।पृ० ६७५।।

यहां सम्पूर्ण चरण या पद्यार्थ की ऊहा कैसे की जाय यह अत्यन्त दुष्कर है। परन्तु विद्वान् सम्पादक कुछ अवश्य उपाय निकाल कर उस ग्रन्थ का उद्धार करता है।

अनुवाद–पाण्डुलिपियों की समुयोगिता के लिए जैसे उनका सम्पादन आवश्यक है उसी प्रकार इनका अनुवाद भी आवश्यक होता है। पूर्व में भी अनेक संस्कृत पाण्डुलिपियों का पाली, प्राकृत,अपभ्रंश या स्थानीय बंगला, उडिया, गुजराती, हिन्दी, तेलगु आदि भाषाओं में अनुवाद किया गया है। चीन यात्रियों ने बौद्ध ग्रन्थों का चीनी भाषा में भी अनुवाद किया था। सम्प्रति भी ग्रन्थों के विभिन्न भाषाओं में अनुवाद हो रहे हैं। अनुवाद के भी कुछ सुनिश्चित सिद्धान्त है। जैसे मूलग्रन्थ जिस भाषा में है तथा जिस भाषा में उसका अनुवाद करना है दोनों भाषाओं का प्रौढ ज्ञान हो। कुछ ऐसे वाक्य या शब्द होते है जिसका सटीक अनुवाद नहीं हो पाता वहां उनका भावानुवाद भी करना पड़ता है। जैसे "वह आग मे झुलस गया" यहां संस्कृत मे झुलस शब्द का अर्धज्वलित, अल्पज्वलित आदि शब्द पूर्णतया उस अर्थ को नहीं कह पाते। अतः ऐसे स्थानों मे भावानुवाद का आश्रय करना ही पड़ता है। इसी प्रकार भाषाओं की सांस्कारिक, पारिवारिक, सामाजिक एवं दैशिक समस्यायें भी होती है। इसीलिए अनुवाद्य भाषा की अर्थतः, शब्दतः मूल भावना को समझाना पड़ता है उसके वाच्यार्थ के साथ-साथ लक्ष्यार्थ एवं व्यंग्यार्थ को समझना पड़ता है। विषयों के अनुवाद में दो प्रकार के अनुवाद प्राय: देखे जाते हैं – मुलमुक्त अनुवाद तथा मूलनिष्ठ अनुवाद। मुलमुक्त अनुवाद में अनुवादक की स्वच्छन्दता रहती है वह लक्ष्य भाषा की सुविधा के अनुसार पंाठकों के स्तर का ध्यान रखते हुये अनुवाद में परिवर्त्तन-परिवर्धन कर सकता है। वह सामग्री सरलीकरण के लिये उदाहरणों उपमाओं संज्ञायों का देशीकरण भी कर सकता है। इसे हम भावानुवाद भी कह सकते है। मूलनिष्ठअनुवाद यथासाध्य अनुवाद्यभाषा के विषयों का अनुगमन करना पड़ता है। इस अनुवाद के लिये शब्दानुवाद भावानुवाद का आश्रयण करना पड़ता है पर मूलभाव के निकट ही अनुवाद की स्थिति होना आवश्यक होता है।

अनुवाद की प्रक्रिया को पांच भागों में विभक्त किया जा सकता है-

(१) मूल सामग्री का अनुसरण, (२) पाठ विश्लेषण, (३) भाषान्तरण, (४) वाक्यसमायोजन, (५) कृतानुवाद कार्य की मूल भाषा के साथ तुलना।

In Public domain. Digitization Muthulakshmi Research Academy

आज का समय हस्तलेखों के समुद्धरण का स्वर्ण काल कहा जा सकता है। स्वतन्त्र सामाजिक संस्थायें धार्मिक संस्थायें, शिक्षण संस्थायें एवं राज्य एवं केन्द्रीय संस्थायें हस्त लेखों के सम्पादन एवं अनुवाद करके प्रकाशन के कार्य विशेष में संल्लग्न है। अनेक शोधार्थी भी पाण्डुलिपियों के सम्पादन को अपने शोध का विषय बनाकर बहुत परिश्रम कर रहे हैं। इससे इन हस्तलेखों में स्थित ज्ञान भण्डार का लाभ सभी अध्येताओं को मिल रहा हैं। साथ ही हस्तलेखों के क्षरण को रोकने के लिए भी अनेक वैज्ञानिक रीति से प्रयास हो रहे हैं यह अत्यन्त सराहनीय हैं। हम सभी को इस क्षेत्र में प्रयास करना आवश्यक है जिससे इसका लाभ और अधिक पाठक को प्राप्त हो सकें।

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

Contributors

Dr. Sweta Prajapati
Director, Oriental Institute
M. S. University of Baroda, Vadodara
Email: sprajapati22@yahoo.com

Prof. (Dr.) Ravindra Kumar Panth
(Former Vice-Chancellor)
Nava Nalanda Mahavihara
Nalanda, Bihar
Email: panthr2011@gmail.com

Dr. V. Ramakalyani
Project Consultant.HoMI Project,IIT, Gandhinagar &
Member, The Samskrita Academy, Chennai
Email: ramakalyani1956@gmail.com

Dr. Shankar Gopal Nene
Well known Scholar in the field of Philosophy & Scientific Research, Mumbai
Email: shankarnene@gmail.com

Nandini Bhattacharya
Associate Professor , Dept. of History
Calcutta Girls' College, Kolkata
Email: nandini70@gmail.com

In Public domain. Digitization Muthulakshmi Research Academy

Dr. T. Ganesan
Research Director,
French Institute, Pondicherry
Email: ganesan@ifpindia.org

Prof. K.E. Madhusudanan
Head of Dept. Faculty of Nyaya
Central Sanskrit University, Guruvayoor Campus,
Puranattukara, Kerala
Email: kem1974@gmail.com

Shri Somenath Chatterjee
An Independent researcher of Indian Astronomy & Science
Hooghly,West Bengal
Emil: somenath79093@gmail.com

Dr. Prem Kumari Srivastava
Retd. HoD, Dept .of Fine Arts
D.A.V. College, Kanpur
Email: pksri001@gmail.com

Prof. Bhagawat Sharan Shukla
Head, Faculty of Sanskrit Vidya Dharma Vijnan,
Banaras Hindu University, Varanasi
Email: bsshuklabhu@gmail.com

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

In Public domain. Digitization Muthulakshmi Research Academy

This volume, eighth in the series, contains ten papers presented in different Tattvabodha lectures by well-known scholars. These papers are in English and Hindi, covering a variety of subjects of Indian Knowledge system.
These scholarly articles hopefully will invoke keen interest amongst academicians and students of Indology.

The Contributors in Alphabetic order are
Bhagawat Sharan Shukla
K.E. Madhusudanan
Nandini Bhattacharya
Prem Kumari Srivastava
Ravindra Panth
Shankar Gopal Nene
Somenath Chatterjee
Sweta Prajapati
T. Ganesan
V. Ramakalyani

In Public domain. Digitization Muthulakshmi Research Academy

ISBN 978-93-80829-87-6
9 789380 829876
₹ 600